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CHARACTER STUDY BY DUANE POWELL

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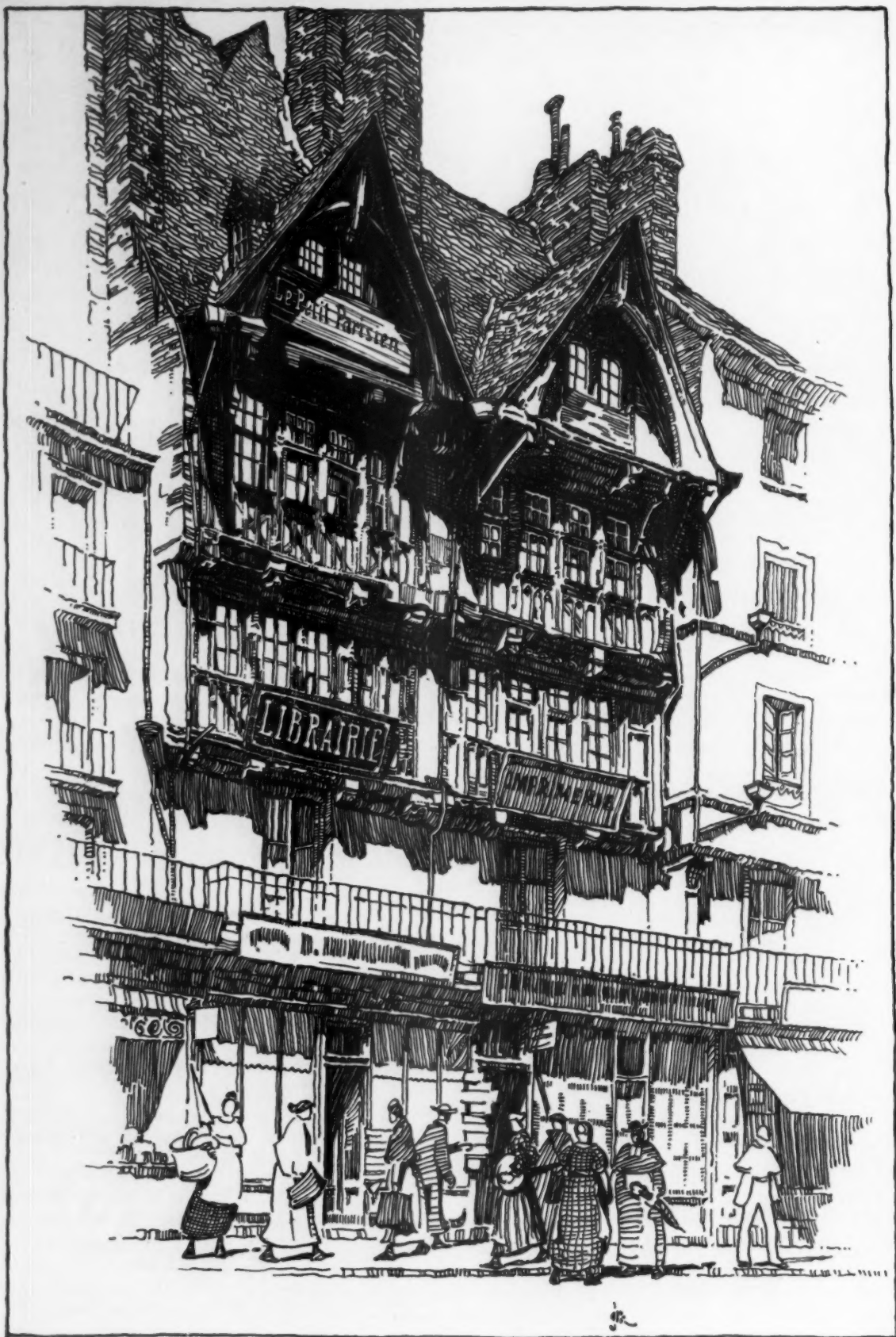
we're **THRILLED** no end
We've got a
LONDON CORRESPONDENT

In future we shall speak of "Our London Correspondent" with studied nonchalance. But at the moment we don't care how excited we appear over it.

Those of you who have read "On the Warpath" in the October number and "More About Bookjackets" in this month's issue will (we feel sure) be delighted to learn that C. Walter Hodges, the author of these articles, is to be the man—our London Correspondent.

After a year in New York, designing bookjackets and illustrating books and magazines, Hodges returned on September 30th to his native London. His "London Letters" which he will send over on every third or fourth trip of the Queen Mary will be a popular feature of Art Instruction.

What will he write about? Who cares. The author of "On the Warpath" will surely be both entertaining and informing, whatever he may care to write us about the art and life of England.



MAISON DIEU, ST. LO

★ Pen and Ink Drawing by ★
JOHN RICHARD ROWE

ADVENTURE IN UNDERSTANDING

An Editorial

THE following anonymous letter was recently received from a reader in Seattle, Washington.

"Just a note from an observer to say he is disappointed to see so much abstraction in the September issue. The writer notes that while the majority of art magazines on market are filled with art connected with the various 'isms' he had hoped one publication could stick to the sound practical type of art that needs no labels or apologies.

"If the co-authors cannot find enough from other sources I am sure that they themselves can fill the publication with their own common-sense illustrating.

"To my notion when famous people are represented by something that looks like a cucumber with one end squashed, art stops—and to top it off it's supposed to be in such and such a mood. Is there any apology that could fit that one?"

Our anonymous correspondent, referring to the Warren Wheelock sculpture in our September number, asks what apology can be made for this artist's near-abstractions and his comments about them.

We offer our friend no apology whatever but since we have had similar protests from other subscribers—who were not afraid or ashamed to sign their letters—we want to say a word about these "hideous illustrations" as they are termed by one writer. Frankly, we do not know whether or not that figure of the Meditative Lincoln, to which Anonymous refers, is good art. It does not, we admit, convey to us the meaning the sculptor tried to give it. Neither is it particularly pleasing to us as form. It's quite possible that is a reflection on us. There may be a beauty and a significance there that escape us. It's dangerous to be too cocksure. Let's try to understand, for "understanding is man's noblest achievement."

If we do not care for that Lincoln, why, you may ask, did we reproduce it in our magazine?

When we first visited Wheelock's studio and saw the various sculptures which we finally reproduced—and others—we were impressed by the great versatility of this man's work. There were the Madonna and Child and the Coq d'Or standing side by side; the Tragic Lincoln and the Intellectual Lincoln. There were The Christ and Madame. There were other realistic figures and beside them abstractions that gave no hint of their inspiration.

Now this seemed to us both interesting and significant. The phenomenon of those three Lincolns, particularly, excited us. Here, we observed, is an artist filled with the spirit of adventure. Not content to

go on working in a given manner or style—no matter how acceptable—he is continuously experimenting, reaching out, beyond the traditional boundaries, exploring the unknown, seeking new formulas, reaching for higher levels. The man is pioneering, breaking new ground. Like the medical scientist endlessly experimenting in his laboratory for knowledge that might be the forerunner of a cancer cure; like the chemist patiently striving to create synthetic materials from waste products; like the physicist devoting a lifetime to the discovery of new electrical forces, Wheelock in his studio pursues his experiments in sculptural form. Not all of these experiments may please our readers or ourselves. Probably the artist himself feels less than satisfied with many of them.

But we felt privileged to view the results of these experiments of Wheelock's and to listen to him talk about them. We believed our readers would relish a similar adventure in understanding even though understanding might not bring a full measure of enjoyment. At any rate we felt they had a right to be kept in touch with all sorts of experiments in creative art. Many very intelligent people believe that abstractionism is a real contribution to our cultural development. Solomon R. Guggenheim was enough interested in it to provide for the establishment of a foundation for the study of "non-objective" art.

We asked Warren Wheelock to discuss these so-different sculptures in captions to accompany the pictures, believing that our readers would like to know the artist's motive in creating them.

Do not worry, readers, we do not intend to burden you with abstractions or isms. In the seven numbers of Art Instruction which have been published we have reproduced exactly five abstractions or examples of so-called *modern art*. We believe that you will not object, if once in a while we print examples of experimental art just to show what is going on in this exciting, adventurous, modern world—and to give you a chance to adventure in understanding.

We thank those readers who have voiced their objections to these things: they have all written in the friendliest possible spirit. The opinions of subscribers are always welcomed. How else—than through their correspondence—can we know what they want?

We ask even the objectors—particularly the objectors—to read Wheelock's article in this number, for we are confident that they will find in it a new and stimulating approach to the appreciation of the great art of sculpture.

WOOD SCULPTURE

First in a Series on the Technic of Carving Wood

★ ★ ★ by WARREN WHEELOCK ★ ★ ★

"I am writing these articles on wood sculpture for the serious student," says Wheelock, "for the student who wants to work in the great tradition of carver-sculptors of all time. Before picking up our tools and making the chips fly, it is essential that we orient ourselves to the sculptural ideals which underlie all important work, that even our first experiments shall be directed in that tradition.

"All worthwhile art is the product of profound thinking. Before the sculptor touches wood, stone or modeling clay, his idea, his concept has been slowly maturing in his mind. He feels what he wants to do before he finally begins to do it.

"Are we not wise therefore in devoting this chapter to thinking about the problem, reserving for the next installment our shop talk about procedure, tools and materials?"

THE first man who converted a piece of flint or other hard stone into an axe or arrow-head, was a carver-sculptor, inventing form; and the form had certain qualities inherent in hard material.

When he fashioned a canoe out of a tree trunk with his axe or made effigies out of wood or stone he extended his function of carver-sculptor—always working directly in durable materials.

The first man who fashioned a bowl, or human and animal forms out of clay, was a modeler-sculptor, also inventing form, working with soft material always; and his forms had qualities inherent in soft material.

When he first put water into his modeled bowl and it dissolved; or when a form fell to the ground and broke, he learned that his inventions would not be durable unless something was done to them. Thereafter he put his clay forms into the fire and burned them and they became terra cotta—much more durable than clay ever was before. Later on he cast his clay forms into bronze or other metals to make them more durable than terra cotta. He had demonstrated that sculpture had to be *hard* to endure.

But as the carver of hard materials required hardness from the beginning he knew from the first that his carving material would be durable because it was so very difficult to fashion, even though he did not know that centuries of erosion by the elements had had little effect upon the rocks round about him.

From the very beginning therefore, carving hard material and modeling soft material have been used concurrently by all peoples to create form that en-



THE FLIER + by WARREN WHEELOCK
Carved Mahogany Beam-end in Mr. J. E. Spingarn's home—"Troutbeck." The carving is ten inches square

dures. But as carving hard materials was the first method, so has it always been the most direct and consistent means of achieving durability and creating vast projects. Call to mind the stone carvings of the Egyptians, Chinese, Greeks, Mayans, Hindus, etc. The bulk of the world's sculpture is preponderantly carved sculpture; most of it stone, much of it wood.

In the same countries are to be found quantities of metal and terra cotta sculpture: both decorative and utilitarian objects, all of which had first to be modeled in soft material. So it appears that in the great sculptural periods where sculptural, decorative or utilitarian requirements could not be served by stone or wood,

the metals or terra cotta with collateral modeling in clay, were employed.

Except for the relatively few moderns who are going back to the method of direct carving used by the ancients and certain more recent primitives like the African carvers and others, our present sculptural concepts are almost wholly derived from late Greek, Roman, and Renaissance sculpture which was largely modeled. The schools, by and large, have long taught that the only approach to sculpture is by modeling. "Model in soft material," the schools say. "It does not matter whether you cast the modeled form in bronze or have a stone cutter reproduce it in stone."

But the carvers of our day say it does matter, as they point to many of the stone copies made from modeled forms and pronounce them bad sculpture because the stone too often looks as though it had been poured, like concrete. Indeed some concrete



*Bronze Statue of Mozart
By S. E. Barrias in the Luxemburg, Paris
First modeled in soft material*

sculpture and some stone sculpture of our day are scarcely distinguishable, one from the other.

This technic of modeling soft material, which requires that it be either burnt in a kiln or cast in metal, when applied to stone (hard from the beginning), results in a sculpture that lacks the formal architectonic qualities of ancient stone work. The parts are often too thin and the busy, projecting members destroy the qualities of solidity, compactness, and gravity that the old carving technic produced on stone.

In this connection the two sculptures shown above present an interesting contrast in character, due in part to material and procedure. The Mozart statue, originally modeled in soft material, demonstrates how easy it is for the sculptor to lose true sculptural character through preoccupation with detail in the desire to imitate, even going so far as to simulate the texture of hair, velvet and lace cuffs—qualities that are associated with a painting technic rather than a sculptural one. Occasionally he goes so far as to copy



*Statue of Sekhmet at Karnak, Egypt
Carved in Diorite*

Courtesy The Metropolitan Museum of Art

the stone-cutter's technic, actually imitating the effect of edge-tools on stone.

When the sculptor carves directly from hard blocks of stone as did the ancient Egyptians, there is less temptation to commit the sculptural errors that we see in the Mozart figure. At least it is *harder* for him to do so. In consequence, these monumental Egyptian carvings have an architectonic quality which has established their eminence and permanence as works of art for more than three thousand years.

This is not to say, however, that the carvers of hard material never go astray. The museums are full of stone and marble violations of common sense in carving, their creators going to the limit of misguided effort to demonstrate their skill in imitating textures and other qualities that belong to painting.

The truth is, of course, that the influence of material will not save an unthinking man from sin. Unless the sculptor is big enough to recognize the proper function of different materials he will go against reason whatever his medium may be.

The fact of the matter is that the two procedures, carving and modeling, are separate and distinctly different ways of attaining their common sculptural objectives of volume, solidity and design; and the kinds of sculpture they produce will always differ, as they have differed from the beginning. I am a painter as well as sculptor and this difference in the two procedures is real to me.

I am mindful that the two methods are confused in our day, that their basic differences are not readily apprehended by the beginner of carving or by others who have not given the matter much thought. In developing this thesis of two different sculptural methods I am doing so with the idea of putting the student on the right track of carving procedure by correcting any misapprehensions he may have about carving ways and means; and making him conscious that he is being introduced to the great tradition of carved sculpture. I have emphasized the fact that the modeling technic has a great tradition also; that it requires discipline of hand and feeling and patient labor to give distinction to the formal and grave art of sculpture, be it carved or modeled form; that it requires unhurried deliberate method whether you build out to ultimate form by putting bits of soft material on an armature or cut the ultimate form, bit by bit, out of a large block of hard material. One may be more laborious than the other but each requires patience, good judgment and long working hours, not to mention a sense of design, proportion, invention and dependence on intuition, all of which is the motivation of any art.

I have pointed out that in modeling, the built-up final form becomes hard only after it is burned or cast in metal and that in carving the material is constantly hard from the large rough block to the finished form. It might be as well here as anywhere to impress these further dissimilarities:

In building up the form (modeling) it is possible to make changes, to use "trial and error" as you will: you can always put back modeling material taken off. On the contrary in the carving procedure, what is taken off cannot be put back on: it is off to stay.

So the carving way requires greater concentration of aim: it is like hitting a bull's-eye with a rifle, whereas the modeling process may take advantage of chance and be like hitting a bull's-eye with a charge of buckshot. In modeling, the concept may not be realized till the work is completed. In carving, the concept must at the outset be made definite in a 3-dimensional trial piece or in drawings.

The two procedures are alike in that they challenge the spirit of adventure, the only difference being that the carving way is beset by greater and more numerous hazards. For that reason it is the more exciting adventure.

It is well for you who begin making wood sculpture to consider carving an adventure which demands new orientation of thought and a procedure and discipline which may be entirely new to you. If you have had considerable experience modeling with plastic materials, and know nothing of working in wood, you may have difficulty beginning to carve.

You may find at the outset of your carving experience that your thought and work habits, accumu-

lated in modeling soft material, have to be scrapped or put in reverse: instead of putting bits of material on, you now have to take them off in order to realize sculptural form. Old tactile experiences gained in manipulating soft clay are offended in the new experience, where all you touch is hard and unyielding. For these reasons you may have difficulty in this new orientation. But if you accept the rigorous discipline of carving, it is certain you are not one of those modelers who consider the carver just another craftsman—a rather low fellow!—nor one of the effete who would not carve wood because that would roughen the hands!

If you have had only an experience in drawing, without modeling or craftsmanship, remember that the plastic arts and the crafts would not exist without drawing: modeling and carving have a multiple or infinite drawing, each of a different kind, while painting is a complicated drawing involving color, in its way as dependent on drawing as architecture is.

As the architect designs a building and it is built by aid of drawings alone, so can sculpture be designed and built, as much of the Egyptian and other sculpture of the past has been. As the architect conceives a building with four elevations, four main silhouettes with variety of interest on each side so is sculpture conceived; as the Mayans did from a North-South-East-West conception.

An architect's conception or idea must be complete in drawings before the building is begun; a sculptor's idea, your idea, must also be complete in drawings or trial model before even the proportions of the wood you carve can be determined.

It should evolve out of contemplation of any subject with which you are familiar and readily call to mind, or it may be purely imaginary. This form should take sculptural shape in your mind as much as possible before you put it on paper, it should have the sculptural necessities of repose: a feeling of weight, volume, and solidity. Remember it is to be cut in solid and hard material that endures. Think of the Sphinx of Egypt, as an example of sculpture that endures.

See that you design a form that will be compact and strongly constructed when finished, in order to comport with Michelangelo's definition of good sculpture: that you should be able to roll it down hill without breaking.

Draw the form of your subject from four aspects—or more—in as many ways as you wish, and from any sources you will; and finally concentrate on the front and side aspects or "silhouettes" or "elevations" however you think of them; for these two views determine the right proportions of the wood block to contain the form which is your individual, unique creation.

It is possible some of you may visualize form as architects or engineers do and that drawings alone suffice to make the conception so complete that you feel confident of the definite form of your subject. To you, I would say, proceed immediately to sculpture the form in a trial model which the student of carving is advised to carve as a preliminary step.

Be sure you are not actuated by haste. Avoid haste

Continued on page 36

MORE ABOUT BOOKJACKETS

★ ★ ★ by C. Walter Hodges ★ ★ ★

An Open Letter from Mr. Doodle to the Editors

Dear Sirs:

Last month, in these pages, you allowed me space to argue with my good friend Mr. Prufe in a fine and high-handed manner, and it is my personal opinion that I gave him a sound drubbing. Nothing could have been more to my satisfaction except that, as a consequence, I now find myself "hoist with my own petard"; for you, Sirs, have asked me to write a further article on the subject of Bookjacket Design, an article of some technical and professional instruction to the student. Sirs, before this awful responsibility my spirit quails. For me to rail at Mr. Prufe's one thing; to give sound constructive advice is quite another. Moreover, in this matter of Professional Advice, while I would not for the world belittle its importance, yet I always remember a master I once had who was wont to conclude his own teachings by saying: "Whenever a master tells you to do so-and-so in such-and-such a way, thank him and remember all he says; but don't comply with him. Do it another way. Do quite the opposite. Thus, if his advice be sound, you'll soon find out the value of it; if unsound, then you will not become the victim of his own foibles and prejudices."

I can't recall that I ever took this advice, but, you see, I did remember it, as he insisted. And it is upon these terms that I will try to write down a few elementary items about bookjackets; beyond these fundamentals I cannot go, for it must be remembered that there are exactly as many ways of designing bookjackets as there are artists to design them.

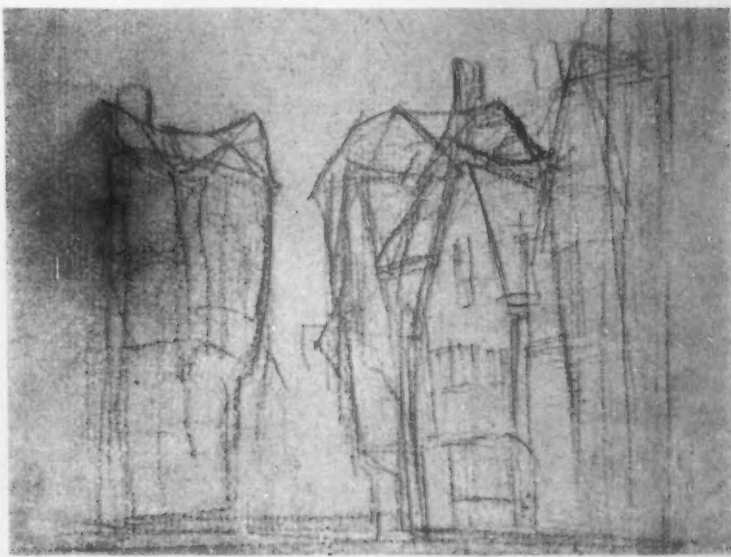
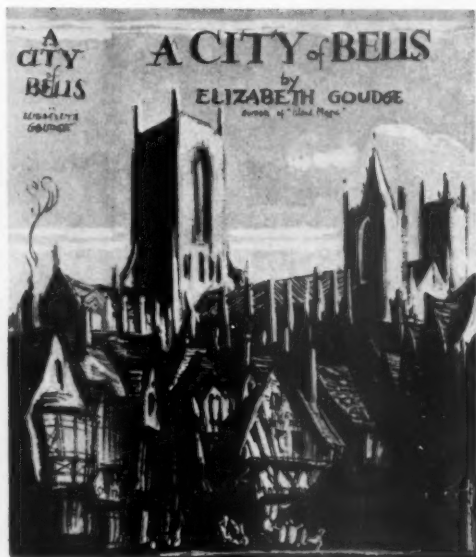
Firstly, then, a bookjacket is a painted piece of paper, wrapped around a book, from cover to cover, for the purpose of keeping it clean; which wrapping is utilized by the publisher for purposes of an-

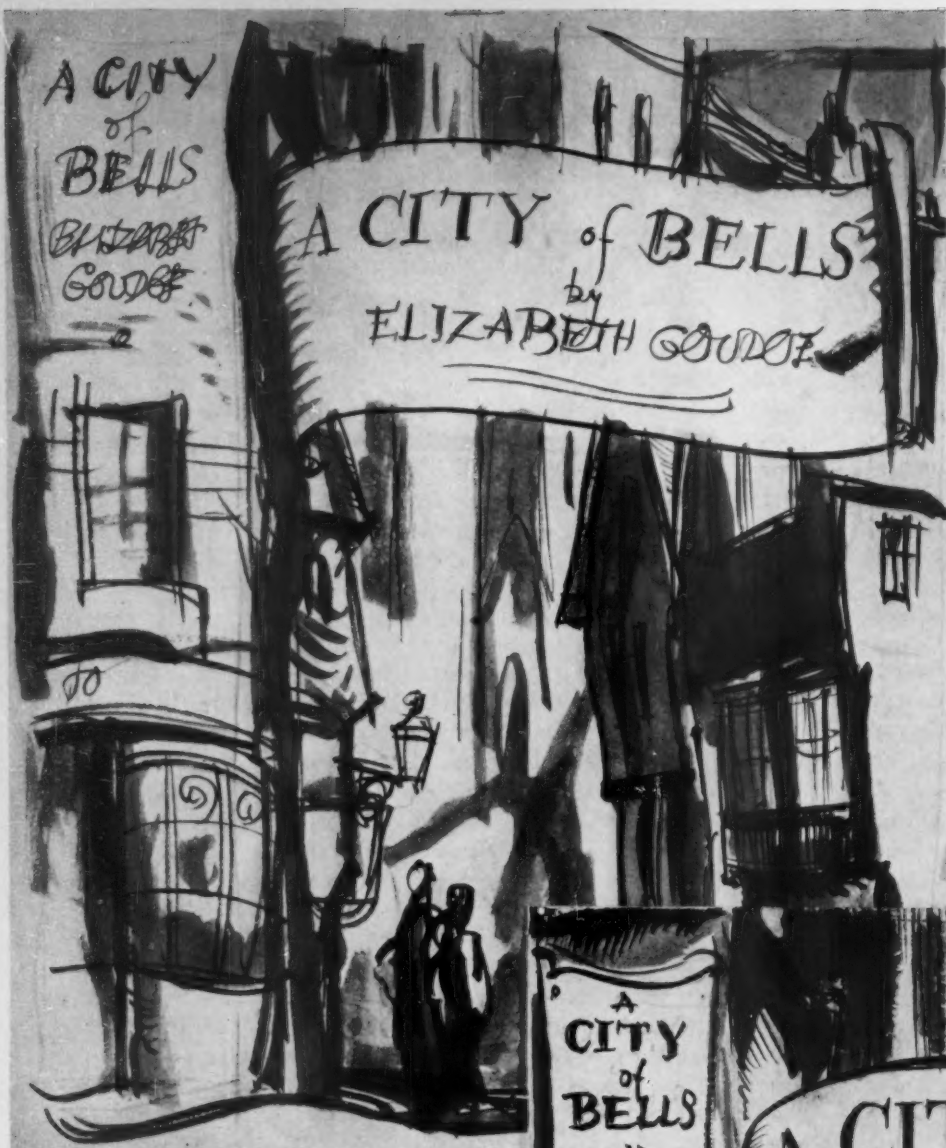
nouncing and describing the book in question, and of attracting customers. If this sounds too obvious to be worth mentioning I would suggest that you read the paragraph again. It contains, briefly, every known principle of the whole subject, and no bookjacket could do better in itself than to state its own message with a similar clarity. Having digested this, all that the artist needs is a resourceful imagination and a modicum of common sense.

Let us go further into the matter, however. I have said that a bookjacket is a paper wrapping. I invite you to take one from your bookshelf, unfold it and lay it out flat before you. You will notice that it is a thing of five divisions, e.g.:—A back, a front, a back-bone, and two flaps to tuck into the book. True, as a rule the artist has only to concern himself with two of these divisions, the front cover and the back-bone, and the three others are used by the publisher for printed matter; and because of this, artists sometimes do regard a bookjacket as a sort of illustration planted on the front cover of the book, with a smaller, auxiliary illustration planted on the back-bone, both of them being hampered by an inconvenient amount of lettering. But although these are practical reasons why publishers seldom allot to the de-

Continued on page 12

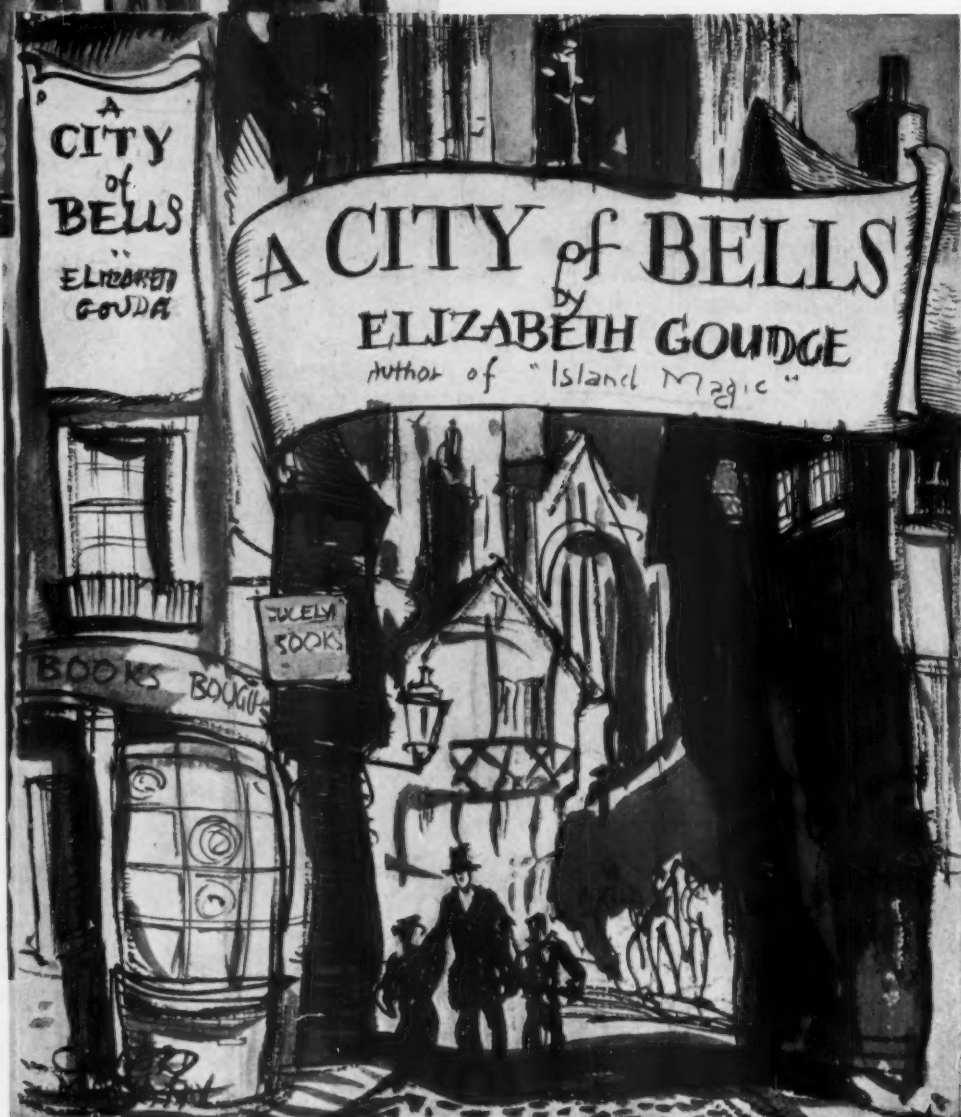
Hodges submitted two "roughs" for "The City of Bells." His first sketch (lower left), done in black, sepia and green-blue, shows the old timbered houses clustered at the foot of the towering cathedral. In this scheme the figures are necessarily small in scale. Turning the paper over he began experimenting (lower right) with the idea of a close-up, in order to give opportunity for more figure interest. This became the motive for the accepted design shown on page 11.

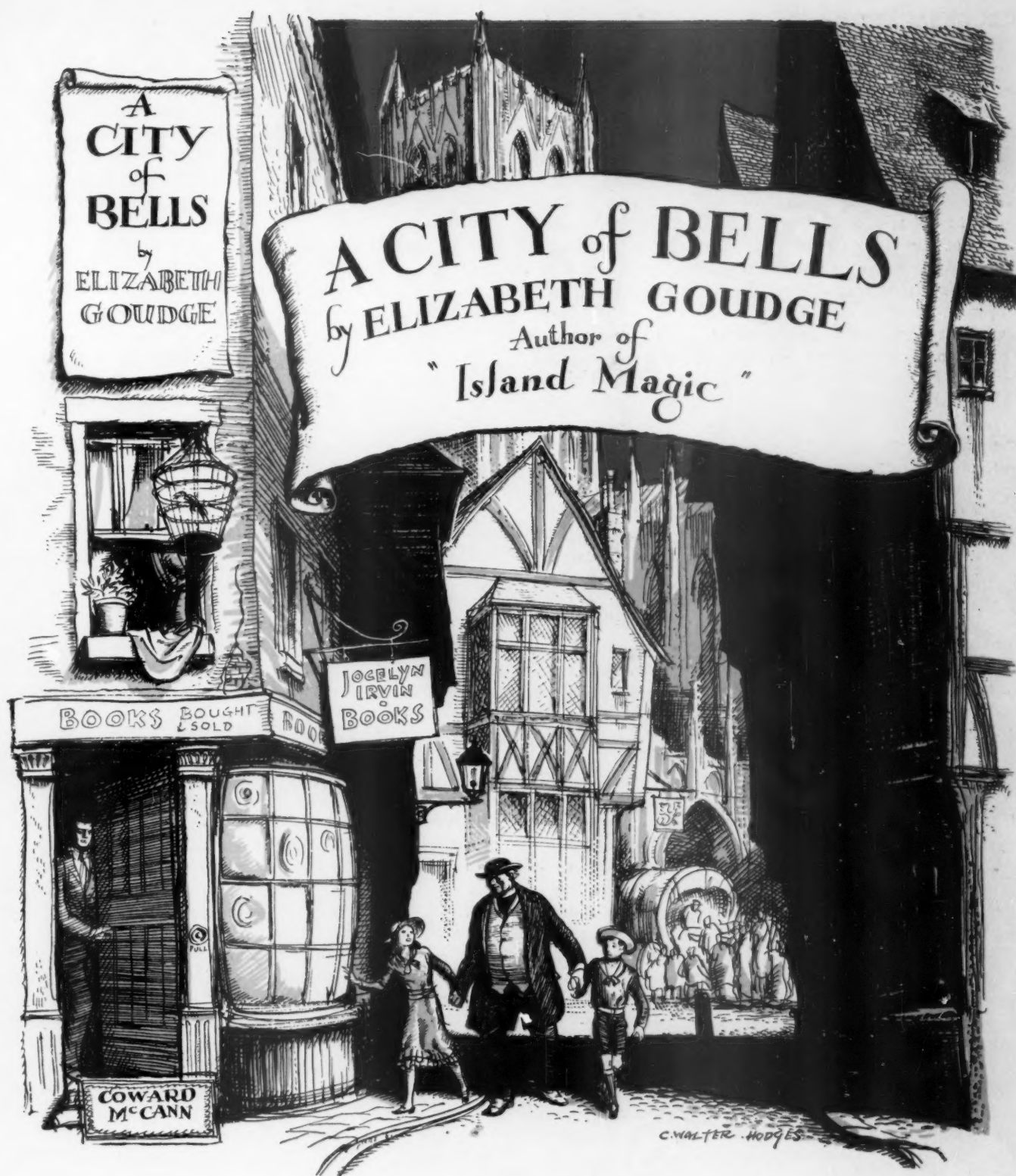




★

These rapid brush drawings are steps in the development of the motive shown in the pencil rough on page 9. They were made exact size of the book (7 x 8 inches) and were done in India ink, sepia, and blue for the sky. In the upper sketch the cathedral is almost wholly subordinated by the foreground interest. In the lower design the cathedral towers have been made more prominent; the final rendering (page 11) shows a still different treatment of the church.





BOOKJACKET BY C. WALTER HODGES

Plates loaned by Coward-McCann, Publishers, New York

Another best-selling jacket by C. Walter Hodges. *A CITY OF BELLS* by Elizabeth Goudge which was published early this year by Coward-McCann has already gone into six printings. The *Book-of-the-Month Club News* recommends it as "a rarity—pleasant book about nice people." Miss Goudge is also the author of "Island Magic," a charming novel of the Channel Islands, and of a volume of short stories, "A Pedlar's Pack," which is being published by Coward-McCann on November 10th.

BOOKJACKETS *continued from page 9*

signer the whole space of a jacket (although it is becoming more common, nowadays, to see jackets designed all around from front to back of the book, and I have seen some which take in the two flaps as well) yet he is still conditioned by the form of his material. For example, if I am to design the front and backbone of a jacket, when I have measured out the exact size of them on my paper, I must still remember to allow a little extra space on the right-hand side of the design so that it may take in the thickness of the cover of the book and turn over and tuck in with the flap, and upon the left-hand side, so that it may turn over onto the back cover of the book without leaving a gaping edge of white paper; and I have to remember to leave an extra margin, one-eighth of an inch deep, at the top and bottom of the design, so that it can be trimmed off in the machine. Thus, for my part, I have found it useful, when making rough sketches for the publisher, to make them actually in the form of a complete book-jacket, ready to be wrapped onto the book; a procedure which prevents me from thinking of the thing as an isolated illustration, which, I repeat (and will probably repeat again before I have done) it is not.

Now, as to the second point: The publisher requires the jacket for purposes of announcing and describing the book and attracting customers. That is obvious enough. But it is the condition upon which depends the whole and only problem of designing book-jackets: The appropriate choice and treatment of a subject; and that is a difficult matter to write about for in every book there are as many subjects for a jacket as there are pages between its covers, and the choice of one naturally depends upon the individual designer. In theory, however, this much may be said: The subject and its presentation should be such as to describe, both together, the whole flavor of the book. The jacket should show whether the book be gay, sad, heroic, satiric, romantic, sentimental, or thus, or thus; without stressing any particular detail. Indeed if the details are wrong it may easily be forgiven it, so long as the spirit of the thing is true. The bookjacket is a design whereby the theme of the book is made to stand, as it were, upon its own doorstep, inviting the customers to come inside.

In this connection, I would suggest to a student that, by way of exercise, he take some six books of a diverse nature, and that he make as many rough sketches for their jackets in as many different ways as he can imagine. I was about to suggest that the student should make his own choice of the six books, when it occurred to me that this would defeat the purpose of the exercise, for he would inevitably choose those, from among a million, which most interested him; whereas to the professional designer almost every book offered comes to him with a fresh and unexpected problem. Therefore I present the student with the following six books, and my compliments, for him to work upon: 1. The Last of the Mohicans. 2. Babbitt. 3. Oliver Twist. 4. Any Detective Story. 5. Thunder on the Left. 6. A Biography of George Washington.

Lastly, let me say a few words about lettering. It should be born in mind, however good the rest of

the design, that it is the treatment and proportion of the lettering which may decide between a fine jacket and a bad one. And by this I do not mean only the execution and style of the lettering; this may be magnificent in itself, and still be out of place on a bookjacket. It is the incorporation of the lettering into the body of the design, and its proper relation to the size of the book, which decides for or against it. Far too often does one see jackets of which the top half is given over to a huge splash of lettering and the bottom abandoned, somewhat casually, to the pictorial matter. This is, to say the least of it, a waste of space and an unnecessary destruction of harmony, and at best it serves only to divide the spectator's attention. For the average bookjacket, when you come to look at it, is quite small in area, so that, in order to make the most of the space at his disposal, the artist must combine pictorial matter with lettering in such a manner that each becomes a part of the other, and neither is complete in itself. Properly incorporated into the design, even quite small lettering can be far more effective than any display of great, fat capitals. The thing is to know how to focus the spectator's attention. In this connection a study of seventeenth and eighteenth century ornamental title pages and tradesmen's cards should well repay the time spent in looking them up at the library.

I find that I am reaching the end of the space allotted to me, and I have done no more than touch upon the most elementary principles. I have said nothing about methods of reproduction (though the illustrations with their captions do go into that a bit), nothing of technical hints and tricks, nothing, perhaps, that is not already well-known. Have I, then, failed in my task? On the whole I am inclined to think not, for if I have done no more than to emphasize that the designing of a bookjacket depends, like the designing of an armchair or a stage setting or a coffee-pot, mainly upon a right balance between imagination and common sense, I have done as much, in the long run, as any man could do.

I would add this: upon the whole tree of Commercial Design the artist will find few branches to grant him so much freedom and variety of expression as does this of designing bookjackets. For this reason the standard has risen to a point where it is possible to conceive that bookjackets may one day be found a medium for a fine art. After all, these Japanese prints which are so highly valued, did they not first arrive in Europe disguised as humble wrappings for packages of tea? Thus it may be that one day we shall find such great works of art in the guise of humble wrappings for books, and heavy tomes of criticism will be composed upon the subject. Already there are collectors in the field!

Sirs, with this momentous thought I will leave you.

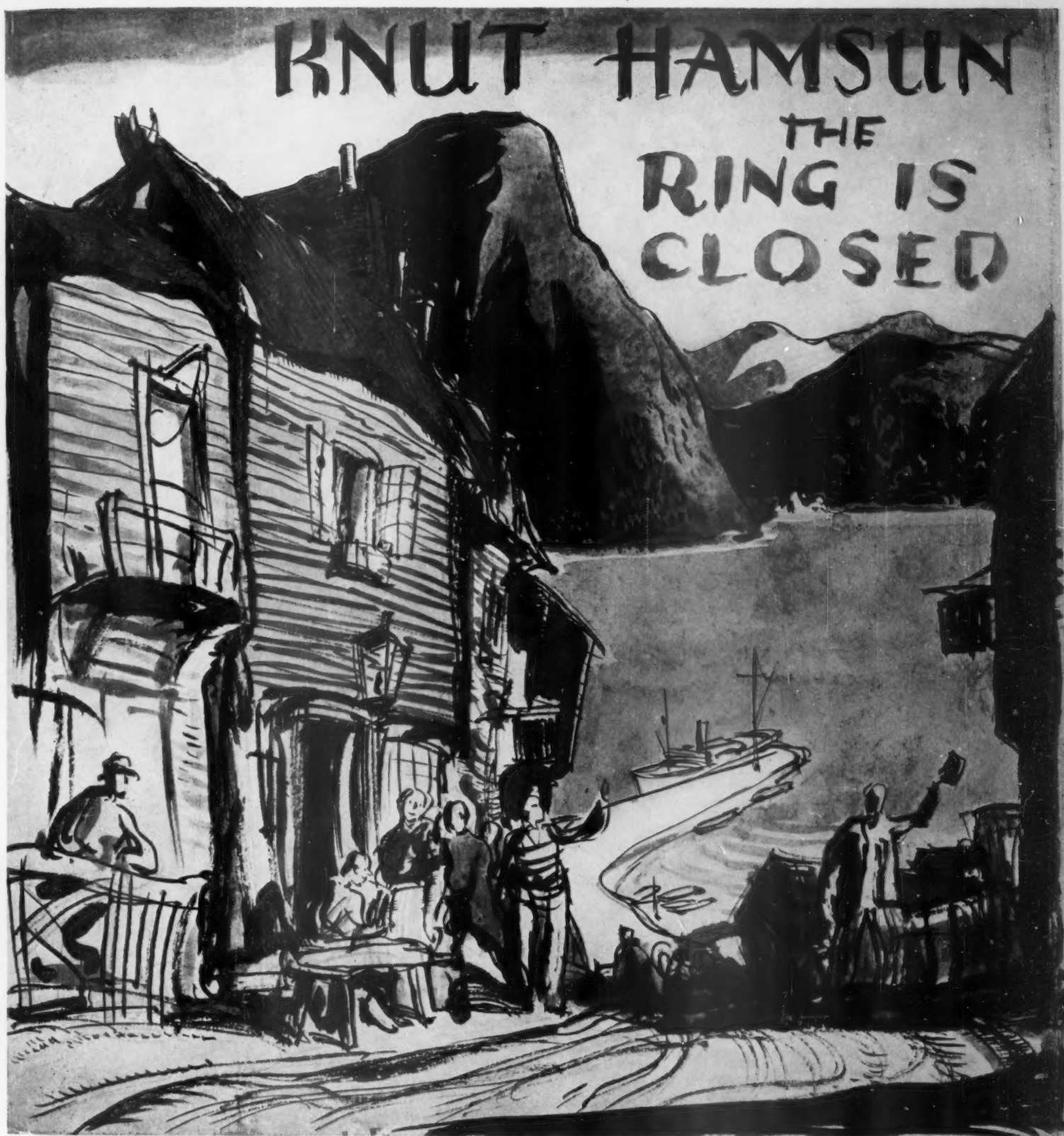
I remain, yours sincerely,

ELEAZER DOODLE

★ ★ ★

The artist's problems do not end with the completion of his bookjacket design. Once it has been accepted by the publisher he is expected to submit a "working drawing" or "engraver's drawing" from

Continued on page 36



HALFTONE REPRODUCTION OF HODGES' PRELIMINARY COLOR SKETCH FOR JACKET OF "THE RING IS CLOSED"

This was the only preliminary color sketch made, although it was preceded by a few rough pencil sketches. Reference to the printed jacket on page 15 will show that while the sketch was followed in its general composition, certain important changes have been made. In this preliminary study the mountains were gray instead of blue; the water was blue instead of green. The

color on the houses was applied in brush strokes of blue and orange. This sketchy handling of color on the buildings suggests that the artist expected his design to be reproduced by the halftone process. His technic had to be modified later to lend itself to the flat-color treatment of line-engravings. This reproduction is exact size of the artist's original

Fill in Blue (color B)



color B

HAMSUN
THE RING
IS CLOSED

KNUT HAMSUN

THE RING
IS CLOSED

Fill in
mountain
behind
lettering

Fill in
white
guide lines
(color B)



Blue on houses + foreground indicates yellow color (A)
Blue on mountains indicates Benday tint.

Fill in around ship

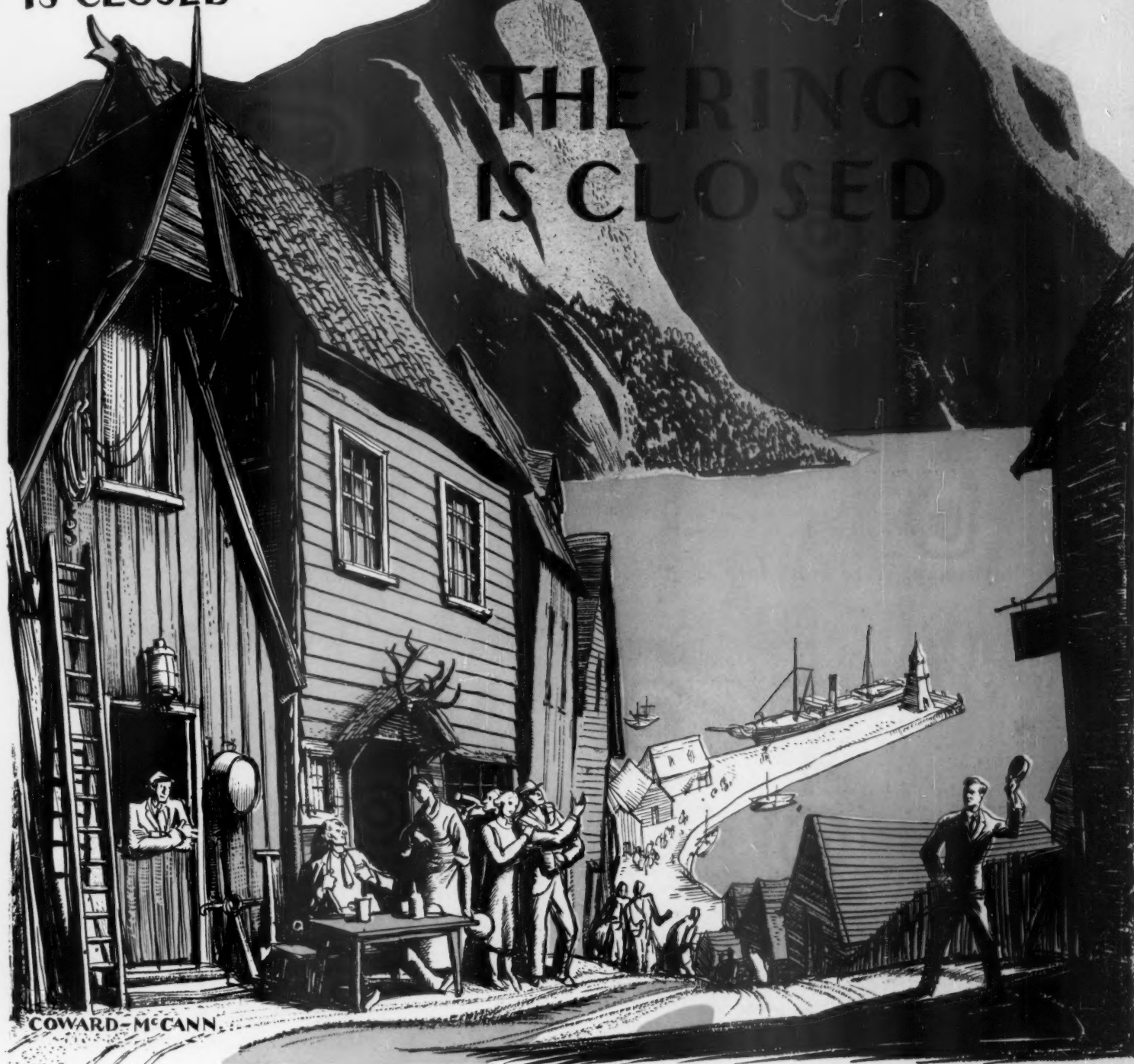
Artist's "Working Drawing" or "Engraver's Drawing"

For comment see page 36

HAMSUN
THE RING
IS CLOSED

KNUT HAMNSUN

THE RING
IS CLOSED



JACKET BY C. WALTER HODGES FOR "THE RING IS CLOSED"

PLATES BY COURTESY OF PUBLISHERS

THE RING IS CLOSED by Knut Hamsun
Coward-McCann, New York

The author himself describes the novel as "the best thing I've done," and the New York Times agrees—"In 'imagination' this novel is scarcely to be excelled. A masterpiece of circumscribed community study"

Undoubtedly one of the most successful jackets to appear in the bookstores for many a moon. This it was that first led us to Mr. Hodges' door. Those who have seen the book will be surprised to note that the buildings are red in our reproduction instead of yellow as used on the original jacket. Mr. Hodges thought it would be interesting to make this change in the color scheme and selected the pinkish-red ink for the purpose. Which do you like better? Note the use of Ben Day tint for the light blue of mountains

NEW ART TECHNICS



CARDBOARD AND CALICO

By Warren G. Thomas

Reproduction by courtesy Warren Telechron Company and
N. W. Ayer & Son



WIRE AND STRONG LIGHT

Logan-Perseguiti Patented Decorative Wire Process

Tin, Clay, Soap, Wire and Cloth are the New and Ingenious Tools of the Advertising Artist

★ ★ ★ ★ **BY DR. M. F. AGHA** ★ ★ ★ ★

The past few years have witnessed an astonishing display of unusual plastic-art technics. This trend in advertising illustration is more than just a fad; its roots are deeply embedded in the fertile soil of modern art.

The hammered tin and copper sculptures by Gargallo; the wooden cut-outs by Hans Arp; the wire sculptures, from Miro to Alexander Calder; the paper paste-ups, from Picasso to Max Ernst; the whole "constructivist" school of design—all these half-serious, half-playful attempts of the leaders of the modern movement to get away from the eternal oil paint, pencil, clay, have paved the way for the inventiveness of the advertising artist.

The results of the painters' experiments with unusual materials, textures and surfaces were a godsend to a commercial artist who was always concerned with textures and surfaces of things to sell. They offered a possibility of presenting the advertising message in a new and surprisingly different way.

Many Interpretations

Of course there have been a great many abuses and misguided interpretations of new technics. The agencies and the

magazines have been swamped by a flood of works of art done in paper clips, chewing gum, lard, and sandpaper.

The temptation was often too great, and the new "kindergarten" technics too much fun, to bother about the advertising message or design; the startling materials made it easy to conceal the lack of craftsmanship and style.

But when new technics are used by artists, who would be equally good, even if they did not use cold cream or calf's liver for their sculptures—the results are an exceedingly worthwhile addition to the arsenal of advertising weapons.

They are still new (although their inspiration is derived from art trends of twenty years ago) and they are different—and that is almost all you can ask of a perfect advertising art technic.

To name only a few:

L. L. Balcom works with light tin plate, making figures as shown in the illustration, about one foot high. This artist does not work from any pre-arranged plan, model, or pattern. The figures are finished as he goes along, soldered at the seams, and when they are completed, the photographer can shoot them from any angle.

Harald J. Torgesen starts his figures in

clay, which he prefers to soap or balsa wood, with a very definite plan. His first sketch shows the position of his figures and he works out the background in detail. After the sketch is approved, armatures or wire skeletons are made, and the clay figures are built upon them. If they are to be clothed, actual cloth is used or they are modeled out of clay and painted. When the figures and props are complete, they are set up on a small stage and photographed.

Warren G. Thomas, a recent graduate of the Pennsylvania Museum School of Industrial Design, is one of the leading exponents of soap sculpture. His method is to carve the arms and legs of his figures separately and wire them together. He drapes these figures with cloth, taking great pains that even the stitches of the cloth are in the proper scale. In another method, Mr. Thomas cuts his figures and props from Bristol board, parts them and dresses them like his soap figures.

The Logan-Perseguiti Patented Decorative Wire Process starts with a two-dimensional figure, usually a drawing or painting on a background such as wall-paper, silk, wood or metal. To this, wire is fastened in slight relief, and the complete arrangement is photographed, using a strong side light.

By permission from the Third Annual Edition of the Advertising and Publishing PRODUCTION YEARBOOK

SCULPTURE IN TIN

By L. L. Balcom

Balcom's figures are made about one foot high. The separate pieces are soldered together

Reproduction by courtesy of Electro Bleaching Gas Co. and Hazard Advertising Corp.



CLAY AND CARDBOARD

By Harald J. Torgesen

The two illustrations below are typical of the work of this resourceful artist. In the lower picture the smoke is made of cut pieces of cardboard upon which a pattern has been drawn. The gears and the building are of cardboard. The figure is of painted clay



Cut by courtesy The American Printer

OUR FRIENDS WRITE

Good News from "The Valley of the Sun"

Phoenix Union High Schools
and Junior College, Phoenix, Arizona
September 13, 1937

Editors, Art Instruction

Dear Sirs: We have \$100.00 to spend and would like fifty (50) subscriptions for "Art Instruction," at your advertised \$2.00 group rate. You can send them directly to me in one package, as I want to use them in my classes. Glad to have you use the photographs of student work which I sent you. They are the work of Irving Kisselberg, a senior, and were done in my department under the direction of Jane Brannin.

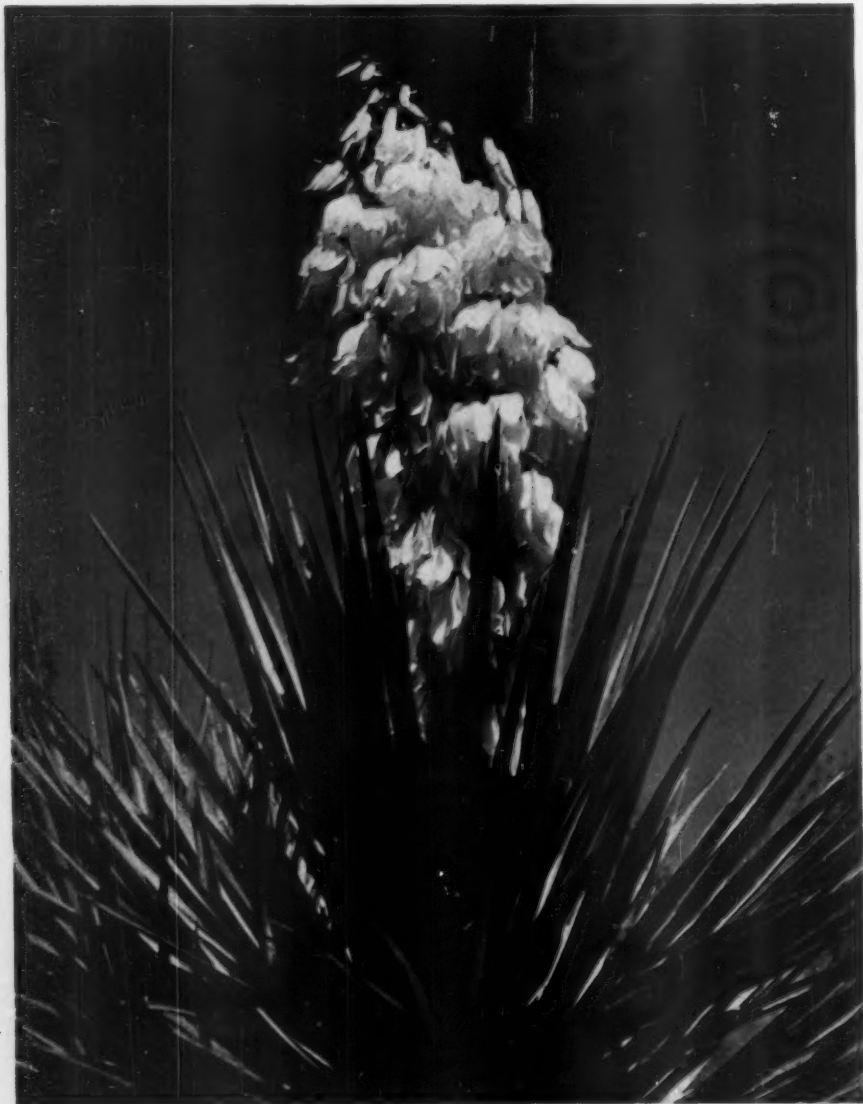
Cordelia M. Perkins
Head of Allied Arts Department

Now the receipt of that letter was a big event in the editorial offices of Art Instruction. It's not merely a matter of adding 50 more readers to our fast-growing

list of subscribers. We look upon this order from that great progressive high school of the southwest as justification of our hope that we could produce a professional art magazine suitable for high school use.

Thank you Phoenix. We shall try our best to live up to your faith in us. As to the photographs that Mrs. Perkins refers to, we just had to have one of them plated so you could enjoy it with us. Photography is but one of the many media employed at Phoenix in the teaching of art principles.

Every year they put on a great pageant, "The Masque of the Yellow Moon," a spectacle which attracts visitors from all over the country. Two thousand girls appearing in the dances! Think of all the costumes to be designed and executed in the art department. Indeed this colorful pageant, produced under the direction of Cordelia McLain Perkins, offers limitless opportunities for the application of art and design. Education at Phoenix appears to be scaled to the breadth of Arizona horizons.



YUCCA

Photograph by Irving Kisselberg, a Senior at Phoenix Union High School

Mr. Pendray Corrects Mr. Helck

Dear Editors:

Peter Helck, explaining in a recent issue of your magazine the difficulties he encountered in making his illustration for "Big Eye" in the American Magazine, kindly mentions the slight aid I was able to give his "alert assistant" in obtaining drawings of preliminary plans for the 200-inch telescope. Mr. Helck said some nice things about me, for which I am grateful. But he made one assertion I feel bound to protest. Hazing me for the fact that the Observatory Council had not at that time decided upon the final plans for the mounting, the artist says "Mr. Pendray was gloriously innocent of 'closing dates'"; making me out, I suppose, to be some kind of doddering, watery-eyed, naive old scientist, unwilling to oblige the world of art by making a \$6,000,000 decision in fifteen minutes. Had Mr. Helck or his assistant made inquiry, it might have been noticed that I am by no means "innocent" of closing dates, having been an editor and sub-editor of some of the country's best-known sheets; having written considerably for several of the very magazines for which Mr. Helck draws his pictures.

The fact is, of course, that I had absolutely nothing to do with planning the mounting for the 200-inch telescope. That was handled by a committee of the country's foremost engineers and mathematicians. A look at drawings now available will show that the final decision was indeed much different from our earlier conception. The mounting is at present under construction at the South Philadelphia plant of the Westinghouse Electric and Manufacturing Company, a company noted for its skillful workmen and fine engineering. If any of your readers are now or in future confronted with the problem of drawing the 200-inch telescope, exact and up-to-date information can be obtained from the offices of that company at 150 Broadway, New York.

Yours sincerely,

G. Edward Pendray
491 Westchester Ave.
Crestwood, N. Y.

Sweet Music, Mr. Arms,
Especially the Second Paragraph
"MILL STONES"
Greenfield Hill
Fairfield, Conn.

Dear Mr. Watson:

I was delighted to receive your very kind letter of September 10th and to have received the back numbers of Art Instruction. I am very much impressed by the magazine. It was called to my attention through the article on Allen Lewis who is a dear friend and in whose work I am deeply interested. It is an admirable article and well presented and well illustrated. A series of such articles would be a fine thing.

In your letter you ask if it would be possible for me to be represented some time. I assume that you want me to write an article for you and I hasten to say that I shall most assuredly be delighted to do so at such time and on whatever phase of prints you want.

With all good wishes for your success,
I am, cordially yours,

John Taylor Arms

Art Instruction

HOW TO MAKE MASKS

By
Doane Powell
Professional Head Hunter



Doane Powell's dramatic character and portrait masks are awakening fresh interest in this fascinating art.

If they stimulate your creative urge, you too can become a head hunter by following the directions in this article.

The mask is one of the earliest forms of art. Indeed it appears to have been virtually indispensable to all primitive peoples in the performance of religious rites and festive ceremonials. Consider its magic! The wearer has but to don a grotesque false-face representing god or demon and instantly the mortal takes on immortality. Only persons who have seen actors put on those primitive false-faces and caper about in savage dances to jungle music can understand the awesome power of the mask over imaginative minds. Go to Doane Powell's studio in Greenwich Village and watch him wear first one lifelike mask, then another, and even *you* will experience an uncanny thrill as your imagination almost conquers your reason at each change of face.

To W. T. Benda,* well-known contemporary artist, we owe our gratitude for the revival of serious interest in masks for theatrical and decorative purposes. He has performed a great service for modern art because the mask, in addition to the inspiration of its cultural traditions, offers the adventurous mind one of the most fascinating outlets for creative expression; mask-making embraces and correlates so many different art activities. The student finds himself drawing, designing and modeling. He becomes a student of anatomy and caricature. He uses color, he seeks knowledge of costume and racial types and manners. And underlying all is the exercise of craftsmanship.

*W. T. Benda has written a splendid article on "Masks" for the *Encyclopedia Britannica*.

Doane Powell is doing much to further interest in this craft by his experiments in character and portrait masks. He has had a varied career as portrait painter, cartoonist and advertising art director. Mr. Powell has taught in art schools. He has, of course, a thorough knowledge of facial anatomy and is a profound student of character as revealed in the face. Behind his uncanny skill in plastic characterization are some two hundred and fifty experimental masks made over a long period of research. His earlier works have been used in window displays, department store exhibits and fashion reviews. His masks have been seen in news reels and movie shorts; they have served as entertainment in night club spots and in conventions. His greatest ambition, however, is to have the mask accepted as a serious medium for portraiture, to take its place with painted and sculptured portraits.

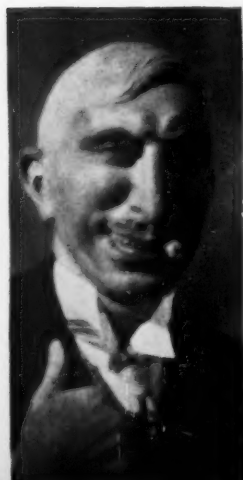
We have asked Mr. Powell to describe an easy method of constructing masks and are grateful to him for the following article. *Editors*

Just How it is Done

The simplest mask for the beginner is the flat or decorative mask. Then come grotesque and character heads. More difficult still is the mask of beauty; while the most demanding of all is the portrait mask.

A mask of the face alone, without hair or ears, is suggested for your first efforts. With experience you will be better able to manage hair modeling. But no matter how simple your first mask may be, think of

CHARACTER MASKS CREATED BY DOANE POWELL

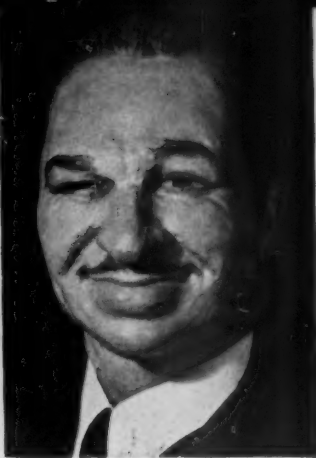




Emmy Schmaltz



Al Smith



Wallace Beery



Vice Pres. Garner



Mussolini

it as a work of art rather than a plaything. Thus conceived, your mask will demand as much loving care and creative endeavor as any other of the visual arts.

Masks are made by applying strips of water-soaked paper and adhesive to a wax-modeled face and head, tamping the paper into contact with the wax and permitting it to dry. If carefully done, the mask approximately duplicates the model and is practical for wearing.

Modeling

The creative part of mask making is in the modeling of the face. The mask itself may be likened to skin which tightly covers the underlying bones and muscles. Thus the mask-maker is first of all a sculptor and his success depends upon his ability to create types that are both interesting in character and significant in structure. The serious student never exhausts the possibilities of this fascinating art; they are as limitless as human character. He may well be envied, for it is his privilege to people the earth with creatures of his own fancy. What keener delight for an artist than to mould the facial muscles to his will and give animated elemental expression to a face; to express wistfulness, surprise, unconcern, disdain, cupidity, pleasure, anger, and the whole range of human emotions!

It is evident, therefore, that the true mask is a work of art. It should not be confused with the *false-face* which is a cheap commercial product designed for a few moments of hilarity at a costume party.

The easiest face to produce is the obviously funny face. It always gets a laugh, as any gross exaggeration will do. But the appeal is transient and cheap from an artistic standpoint. Real character revelation, a subtle art, is infinitely more interesting and permanent. Portraiture is the most difficult but in many ways the most fascinating.

At first try something simple. Don't attempt hair or ears until you have had experience with the face alone.

Modeling wax, the non-hardening composition known under a variety of trade names, is built up over a base form of plaster of Paris or wood, which is somewhat smaller than the head measurements. Enough wax is applied over this base to make the modeled face the same size as that of the wearer. Use your fingers and the regular sculptor's modeling tools. Wire hairpins are very useful tools.

In making the base, remember that it should have no under-cutting to hamper the removal from the

PORTRAIT MASKS

To create these portrait masks Powell had to rely upon photographs for his form data and facial character. "With sufficient photographic data one can get surprisingly good results," says the artist, "but if possible the subject ought to appear in person for at least a brief sitting, during the final stages of the modeling." Portrait masks from life are as different from "life-masks" as is portrait sculpture. Indeed life-masks are singularly lifeless. While reproducing the fleshy form, they lack all sense of life and animation. Portrait masks and portrait sculpture have much in common—they demand

wax later. A box or a cut-down hat form will serve. To prevent the wax adhering to the base, cover it with a cloth with as few wrinkles as possible. The purpose of the base is, of course, to save modeling wax. It would take a large quantity to build up the head of wax alone. When using a proper base, four pounds of the wax should suffice.

It might be a good plan for the beginner to start with a miniature mask, in order to become acquainted with the process and make his first mistakes on a small scale. An inverted teacup will serve nicely as a base for this small experiment.

The Stuff of which Masks are Made

After the modeling has been completed, you are ready to begin work on the mask itself.

Excellent masks can be made from the cheapest of materials that are within the reach of everyone: newspapers and ordinary wrapping paper. These are the nearest approach to pure wood-pulp.

In using newspaper only, it is advisable to have both white and colored—some sport sheets are pink or buff colored—as the use of alternate colors in building up layer over layer, makes it easier to properly distribute the strips and secure complete coverage. Want Ad Sections are better than those pages containing large type or pictures as they tend toward better adhesion. The mask of Emmy Schmaltz, well-known comic strip character, is made entirely from newspapers and library paste.

Ordinary wrapping paper or paper bags such as the grocer uses will do for the inside or middle layer. For girlish or delicate features a *light weight* wrapping paper should be selected.

Tear (never cut) your paper into strips about three by six inches. Then soak in water until thoroughly saturated or water-logged. Newspaper requires at least one day of soaking; wrapping paper two days. If wrapping paper is thoroughly manipulated with



Beauty Mask



Dr. M. F. Agha



Mrs. T. E.



O. O. McIntyre



Beauty Mask

BY DOANE POWELL

precisely the same approach and the same skill in character delineation. Color is the principal point of departure; and it impresses upon the artist the dual function of sculptor and painter.

Powell has made many beauty masks for commercial and theatrical purposes. They are used in fashion and cosmetic displays. In one big New York window display featuring women's apparel, masks of famous motion picture stars, worn by manikins, gave the startling illusion of Hollywood in New York being outfitted in this swanky shop.

the hands, rumpling it up to let the water in the pores, it will then be ready for use after three or four hours. You cannot do this with newspaper.

It is best to place each piece, one at a time, in the water and lay criss-cross to allow better penetration and facilitate separation when it is time to remove the strips from the bath.

Applying the Paper

The first layer should be of newspaper—without any paste: paste will make the paper adhere to the wax and prevent the removal of the mask from the model. The soggy strips should be applied carefully to eliminate air bubbles and wrinkles and they should be tamped down with a stencil brush to make them fit smoothly and perfectly all the subtleties of the modeling underneath. Tear paper into smaller pieces to fit around the eyes and nostrils. For these small indentations and details a smaller brush is needed; an ordinary bristle brush such as artists use is suitable.

After this first layer of newspaper has entirely covered the model (with sufficient lapping of the strips) apply library paste with the fingers or a brush, without diluting the paste more than is absolutely necessary.* Then the wrapping-paper strips can be laid on and tamped down thoroughly. This tamping must be done firmly to make it effective. Again go over the mask with library paste and apply the third and last layer of newspaper. It is best to put an extra coat over the top of the head to strengthen it so the weight of the mask will not make it sag and get out of shape when it is hung up later on. An extra strip underneath the jaw is also helpful.

In applying a new layer of paper, try to keep the strips free from paste on the outside until the entire

Continued on page 36

*Library paste is better than glue which makes the mask brittle.



DEMONSTRATION MASK

B is the base. This is one of several specially designed bases which Powell has constructed for heads of different types and sizes. For non-professional work one can get along without these special bases.

C is the cloth between base and wax to prevent adhesion.

At W we see a portion of the wax modeling, left exposed to show its relation to the base and the newspaper covering.

The first newspaper layer is shown at 1.

The wrapping-paper layer (2) has been left partly uncovered to show its relation to the two layers of newspaper.

The second newspaper layer is shown at 3 lapping over the wrapping paper.

Above this final newspaper layer the entire head has been sandpapered and painted (4) although only the right side of the face has been finished.



ALLEN LEWIS discusses the Technic of Printing

*Second in a Series of How-to-do-it Articles on
Print Making in the Various Graphic Processes*

Mr. Lewis' first chapter in the October number dealt with materials and tools and discussed methods of engraving on wood. In this article the author describes his procedure in the preparation and printing of a two-color job such as that reproduced below.

The series of "shop talks" on the Graphic Arts will be continued in succeeding numbers by James D. Havens, Stow Wengenroth, Ernest W. Watson, Treva Wheete, Wm. S. Rice, and others, demonstrating the various graphic processes and presenting individual ways and means employed by different artists.

PERHAPS the first thing to consider in any discussion of prints is the method of taking impressions. Most printers use a press of some kind, though very good prints may be made by rubbing. The paper should be thin so that the effect of the rubbing can be seen from the back. Japanese tissue is good for this purpose. Place a soft piece of paper over the paper you are printing on, and rub with something like the handle of a tooth brush. A little oil on this handle obtained by passing through the hair helps for smoothness.

The Washington Hand Press is perhaps the commonest type of press for the taking of impressions by hand. It is a heavy piece of equipment—weighing perhaps 700 pounds and is no longer manufactured. It is usually possible to pick one up second-hand. The principle of the Washington Hand Press is the same as that used by Gutenberg in 1450. Levers have taken the place of the screw, and metal substituted for wood and stone.

Some printers use the old letterpress. This is an iron-screw press which is operated by a wheel. It was formerly employed in business offices for taking copies of letters. These presses may sometimes be found in second-hand machine shops, though it is difficult to find

presses with large enough wheels. The Milton-Bradley Company of Springfield, Massachusetts, is now manufacturing a press of this general description, designed by Ernest W. Watson, which has a large wheel that gives the press considerable power. It is also equipped with a sliding bed, an idea borrowed from the Washington Hand Press. This press is moderately priced and for those who have neither the space nor price for the Washington Hand Press it seems to be an ideal solution.

The etching press is used by some engravers and it makes prints that are full and rich. It is necessary



to employ type-high bearers on the two sides of the roller. Its faults are, that to print delicate patches, the block in those parts has to be made lower—surfaces shaved off. On this press the rolling action has a tendency to stretch the paper, making registry uncertain in color work. It also is wearing on the engraving.

We will suppose the artist has cut his block. Before printing, he will need a tube of good black ink (tube *paint* may be used but its body and excess of oil make it harder to manage) also a 6-inch printing roller, called a *brayer* and sold at printers' supply houses. Trial proofs will show how much ink to use. The amount of ink required will vary with different kinds of paper. Rough papers are hard to print on unless carefully dampened. A fairly smooth paper shows the work to better advantage. The very cheap wood-pulp paper called "news print" is excellent for trial proofs. Contrary to the accepted idea, trial proofs are usually sorry affairs and only after a number of trials does a block show what is in it. Never allow a first proof to discourage you.

To print, put a dab of ink on a glass, zinc or other smooth surface and roll out with the brayer until you have a thin, satin-like film evenly spread. The ink on the brayer is then rolled over the engraved block. Light pressure and a number of rollings is better than heavy rolling, which would drive the ink

into the hollows of the engraving. On the Washington Hand Press, the block should be the same height at all points. Type high, although not necessary, is a great advantage. The easiest printing conditions are: slightly dampened paper and soft backing such as a number of sheets of newspaper. Better, cleaner prints are made by backing with a hard paper, but, as this will reveal the slightest unevenness of the block's surface, it requires more preparation in the way of "make-ready" to even up the pressure.

Printing in register on a Washington Hand Press is very simple. Almost any black and white engraving may be improved by adding a tint block with the highlights cut out. It is very much like making a drawing on tinted paper and putting the highlights in with Chinese white. There is a solidity and richness that comes from the printing of the tint over black that repays the slight additional work.

The registering device is shown in its simplest form in fig. 1 (page 24). As this differs from fig. 3 only in having the engraved block C held in place against A by string and two elastic bands B and B, we will confine our explanations to fig. 3. B is a steel, printer's chase with square inner corners. A and D, D, and D are pieces of wood, called furniture, lower than the engraved block C. E, E, F are *quoins*, devices that act as wedges to hold things in place. G is the key that works the quoins. Turning the key spreads the two sides of the quoins, thus tightening the block in the chase. I use the Wickersham quoins because there is no side action to twist out of register. These articles may be purchased from a dealer in second-hand printers' supplies for a small sum. Quoin F holds strip of wood A so it will not move. This wood should be as wide as you can get, I think 12 picas. (Pica: a unit of measure used by printers. There are 6 picas to the inch.) Where wider margins are required in a print, more furniture can be placed between A and C and locked up with another quoin. J, J, and J are small blocks of wood with straight up and down sides, nailed on with small brads. These are used to place paper in exact position for registering. Any slanting forward or back might cause a variation. To prevent the paper sliding in the cracks under these blocks, paste paper over the crack as shown at L, fig. 3. K is another block of wood nailed to the side of A which fixes where the block C is to stop. Be sure where the block C touches the side of A, there is no convexity to cause rocking. If convex, either plane it flat or, as I do sometimes, drive two flat-headed tacks in each end of the block so that these come in contact with A.

When our black block is satisfactory and ready to print, we have another block, the same size, to be used for the tint. Roll up the engraved block with black printing ink. Place very carefully in the registering device against A and



the stop K. Place in the furniture D, D, and D (if the block is small more furniture will be required) and tighten up the quoins E and E with the key G. In placing the paper, notice in fig. 6 the right hand holds the paper away from the block while the left hand pulls gently, in direction shown by arrow and holds the paper in contact with the gauges. Lower carefully and remove the left hand last. The edge of the paper that comes in contact with the gauges should be cut sharp, not ragged or deckle. The fewer the sheets of backing paper required for printing the better. (The *backing* paper is put down on the back of the printing paper as it lies on the block.) If there is too much backing paper—making a thick, soft pad—the paper of the print will be distorted, forced down over the edges of the block, as shown in D and D, in upper sketch of fig. 2. This will cause the paper in the second printing to be off register as at D in the enlarged detail of the lower sketch, fig. 2.

We have taken a good sharp print. The engraved block is removed and the clean block is put in its place. The freshly printed proof is placed against the gauges in the same careful manner as before and this print, put under the pressure of the press, is *offset*, or imprinted, upon the new block. Now before we have offset this print, we have rubbed on the new block a thin coat of milori blue (printers' ink) which helps us to see the value of additional engraving. To make this wet, inky surface receptive of the offset we dust on whiting, and then dust off. (If this coat of milori blue can be allowed to dry there will be no need to dust the block with whiting.) Whiting is better than magnesia for this purpose.

If we have been very careful in the registering, and in cutting the highlights from the tint block (or whatever on that block is to remain white), we may print the black and then the tint. The only difference between the offsetting and the final printing is that the tint block is used to print from. If the offsetting be carefully done, registry will be perfect.

To do really good work, what the printers call "make-ready" is used. The usual method of make-ready on a Washington Hand Press is, to my mind, slow and cumbersome. My method is to fasten a piece of cardboard by a hinge of gummed paper, as shown at H in fig. 4. (Disregard the *frisket* M for the moment—this is a later addition.) On this cardboard I take an impression of the block in position of register, by swinging it down over the inked block. We see the imprint at N. With a needle I prick through the cardboard, as at O, O, O, and O to give me the position on the other side of the cardboard. For make-ready, I use a thin manifold paper. A print on this paper is affixed lightly with paste, face down, on the other side of the cardboard H, using the holes made by the needle as guides to the correct position.

Now ink the block: lay a sheet of the manifold paper upon it, swing the hinged cardboard down over it and put in the press.

Examine the print. It may be strong in some parts and weak in others, a condition indicating a slight variation in the thickness of the wood-block and explaining the need for make-ready. Another reason for make-ready is that it takes more pressure to print a solid black area than fine lines surrounded by much white space.

From the trial proof we have just made, cut out the parts that show lack of pressure, shaping them to correspond with said parts as accurately as possible. Then paste them over the same areas on the print already attached to the back of the cardboard

H. Do not use much paste and wherever possible place it where there is a white space in your design, for the paste itself has thickness. Continue taking trial proofs and pasting paper on the thin parts on the back until the prints are satisfactory. A sheet covering the whole is good to keep your make-ready in place. When one wishes to be especially careful, what is called a *frisket*, M, fig. 4, will prevent slurring caused by the paper touching the block before the printing pressure. For this, a piece of cardboard is hinged similarly to the sheet of make-ready. An

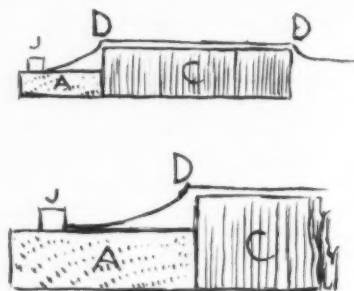


Fig. 2

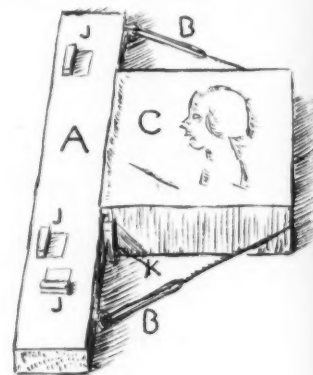


Fig. 1

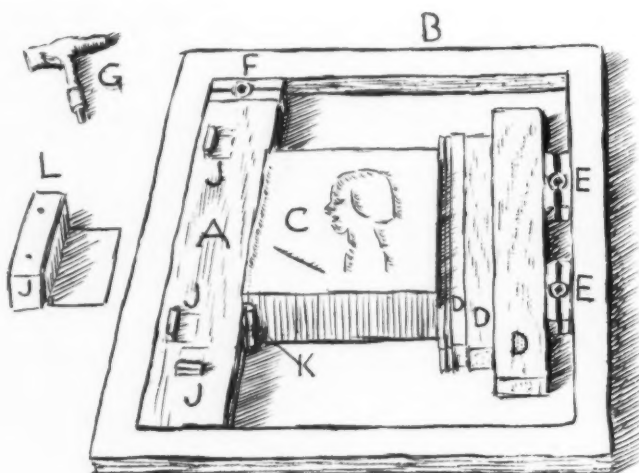


Fig. 3

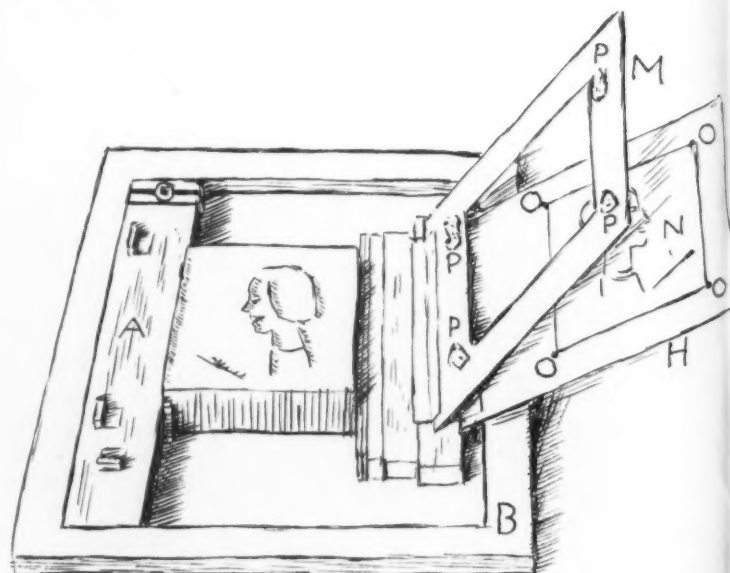


Fig. 4

opening is cut somewhat larger than the engraving. Pieces of rubber sponge are cut with shears and stuck on the cardboard (P, P, P, and P) and hold the cardboard just above the block. If it is too high or it extends too close to the registering pins, it will throw the paper out of register. The most important thing in printing, and the most laborious, is the make-ready.

Let us enumerate the steps in printing involving the details we have just described. Ink the block as it lies secure in the chase; drop the frisket in place over it; lay the paper on the frisket, and against the registry blocks on A; swing cardboard H down over all; put in press.

I always print the black first and the transparent tint second. The reasons for this are that the black is the most important block and clear paper surface is better to print on than an inked surface. Clear paper takes up the excess varnish in the ink. The tint being the very thinnest possible coat of the densest color, there is very little chance of the color shining from unabsorbed oil, even when the first color has dried. In printing one color over another always print the second color before the first is dry. This will give the oil of the second printing a chance to sink in with that of the first printing. This helps prevent shine. In printing with transparent color the light that comes from the white paper shining through has a special beauty all its own. It cannot be imitated by any opaque combination. An opaque color is always one color, no matter how thick or thin but a transparent color changes with its quantity and the color it is printed over. The deepest, richest black I know comes from printing milori blue over burnt sienna. The burnt sienna, having a lot of red and yellow in its composition gives us, with milori blue, the three primary colors. In my palette these two colors form the starting point and to this I add a transparent emerald green and a somewhat opaque red and yellow. When these opaque colors are used they are printed first and the transparent over-printing where needed. I do not believe in a large palette because getting all the value possible out of a few gives a more homogeneous color harmony. I used to get a raw sienna which was nearly transparent but for some reason it is no longer obtainable. However, the transparent emerald green, because it has yellow in combination, does even better than the raw sienna. When mixed with burnt sienna this gives glorious tints for printing in the manner of the old chiaroscuro prints. Most of my color work has been limited to this black and tint. The original print from "Undine" on page 19 of the September

number was printed in dark brown and green. The over-printing of the green on the brown made the black. On the dark side of the figures I cut away a part of the green block which allows the brown to show, giving the effect of a warm light from the right side. It was not practical to reproduce this effect in the magazine cut and the job was done with green and black.

In my original print of the "St. Francis," page 14 of the September number, the sky was graduated from dark blue above to a more earthy color below. (This does not show in the magazine reproduction.) This was managed by placing on the inking slab the two extremes of variation between the top and bottom of the print as at A and B, figure 5. To get results more quickly I also put a mixture of the two between (C, fig. 5).

Now roll up the color—spread it out in a thin film. First roll straight forward on one side and then the other, back and forth. With each change in the movement the color will spread and finally become blended. When the roller is nicely covered, start rolling the wood-block, in this case cross ways, with the strongest blue at the top. Start rolling from one edge to the other a number of times, but *do not lift the roller from the block* until sufficiently inked. The block takes the ink from that part of the roller in contact with the block. If the roller is lifted and then put back, a fresh part of the roller, with untouched ink, will make a streak across the block. This means, in order to lay a smooth even tint, the roller must be longer than the block and the circumference greater than the width of the block. A large 14-inch proving roller was used to print the "St. Francis."

Clean your block with benzine or gasoline. Kerosene is apt to sink in the pores and prevent the ink "taking" for a number of days.

Clean the rollers with kerosene. Benzine or gasoline have a tendency to dry out the composition. If they are to be put away for a time, cover with cup grease to keep the surface from drying-out. Hang the roller up, so that nothing will press against it and dent it. It is made of a composition of glue and molasses—or something similar—so keep it out of the way of mice and rats, also out of the sun.

For the ink remaining, which might be used another time, cut a piece of cellophane large enough to fold over the ink, like an apple dumpling. Dip this in water for a second and place about the ink. Wetting gives a certain amount of adhesiveness when the cellophane comes together. When it dries, it shrinks very tightly about the ink keeping it fresh for weeks.

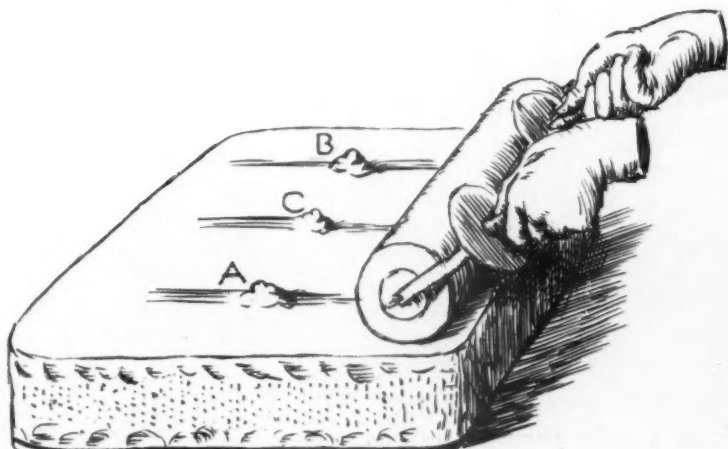


Fig. 5

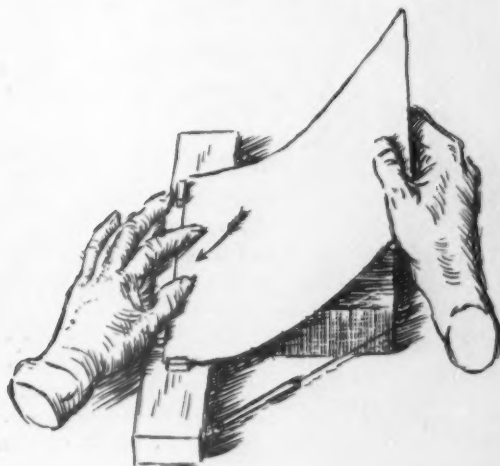
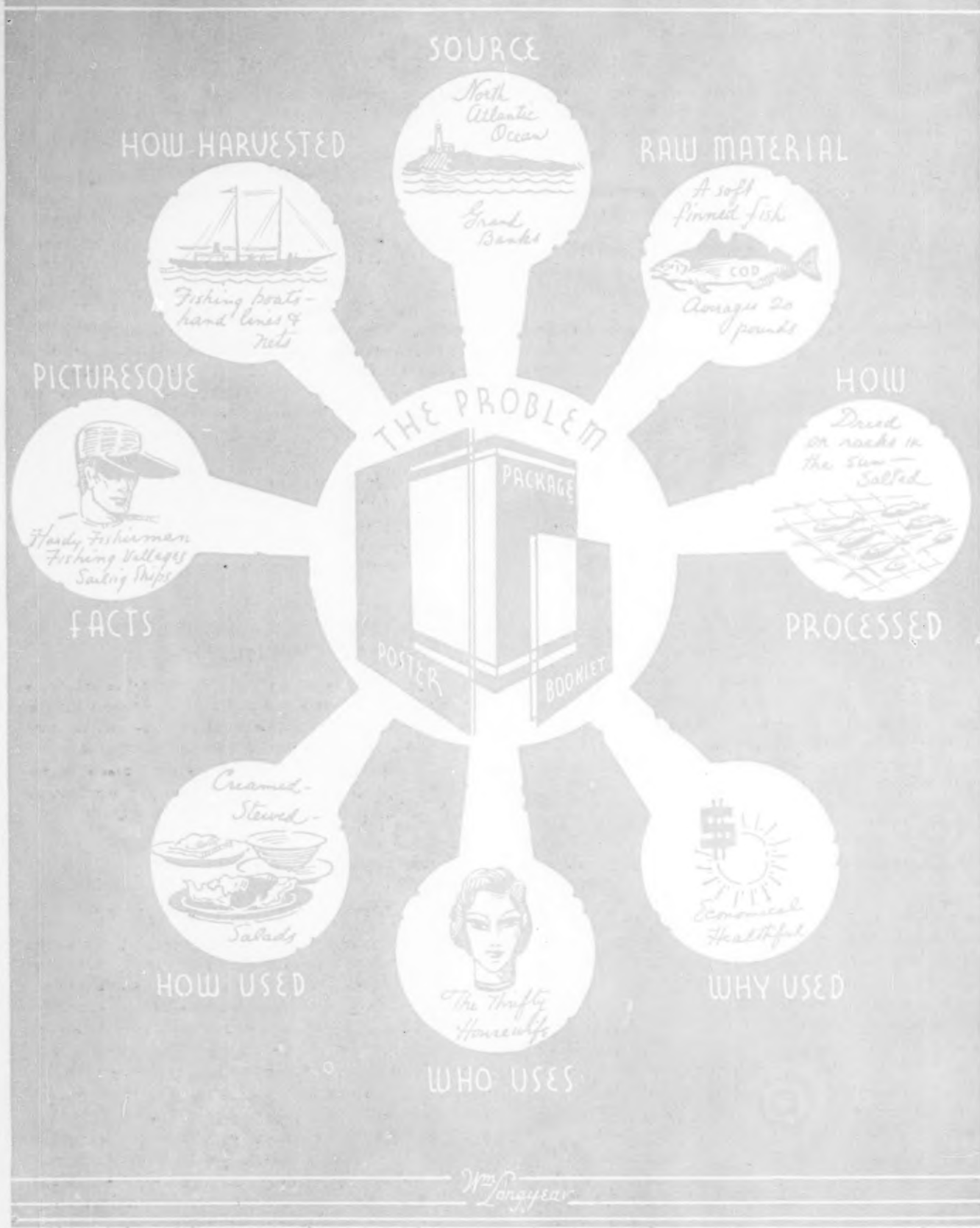


Fig. 6

WHERE DESIGN IDEAS COME FROM

FACTS PERTAINING TO AN ADVERTISING DESIGN PROBLEM



This kind of an analysis of the problem will provide a wealth of design ideas for the package designer

CONTAINER DESIGN

A MODERN RENAISSANCE

by **William Longyear, Professional Designer**

Supervisor, Advertising and Packaging Design, Pratt Institute

Number 2 in a series of articles on Container Design each discussing a major classification of this great industry and suggesting the opportunity it offers to America's art teachers and young designers. Each article will outline experimental projects to be executed by the student.

This article deals with the most important aspect of all design, the Idea. The specific project in this issue is the Carton, one of the greatest "families" of the packaging world.

The Idea, All Important

In dealing with the practical problems of commerce and advertising, the designer cannot afford to wait for an inspiration. We have heard of the artist or poet who places a pad and pencil under his pillow so that he may jot down a midnight thought or a dream picture. He who depends on dreams and visions misses his client's deadline. Missed deadlines mean lost clients. Lost clients mean meager meals.

Ideas and how they are presented are by far the most important things a designer has to sell. Too many clever technicians think from the wrist only. They remain the "work horses" in the design field.

On first thought, many products and problems seem uninspiring. A thorough analysis of the most prosaic problem, as suggested in our illustrated plan, will provide a wealth of design ideas. Here will be found inspiration to quicken and enrich the mental processes.



Systematic Idea Development

Think of the idea-diagram on the opposite page as a town-plan. There is the central circle in which we place the problem. North and south are lesser circles, each leading to the center by a broad boulevard. The circles on the north deal with basic aspects of the product before it reaches the consumer or public. The circles on the south represent aspects of the product after it reaches the consumer. There may be any number of circles north and south, each dealing with a basic characteristic of the particular problem involved. Any one of these circles may offer the basis for the final design idea.

Students especially, in their eagerness to put a picture on paper, flounder mentally for hours without previous research and information on the problem at hand. The result is usually "buckeye" and superficial. Much time may be saved and better results achieved by the systematic procedure herewith suggested.

Before You Design

On a large-size layout pad, quickly draw a diagram as suggested in the illustration. A half-dozen circles, north and south of the center circle, will generally suffice. In the center circle, clearly state the problem. For instance, "A package design for DEESEA COD-FISH FLAKES." Next, obtain all of the information possible on the subject of codfish from the client, the library, magazines and leaflets. Many larger packers publish, for free distribution, information concerning their product. Write for this. In each of the circles, under the proper heading, list the information procured. When you have listed all facts available, consider each circle separately for the selling ideas it offers. Decide what aspect makes the product most desirable to the consumer. Use those ideas which are most convincing, whether you are designing a package, a poster, a layout, or a dozen other types of advertising matter.



THE CARTON

The paper carton has been manufactured in America for about a hundred years. It has been and still is one of the greatest families in the world of containers. The carton, next to the bag, is the cheapest means of packaging. Paper cartons are made in numberless sizes, shapes, and in a variety of boxboards. These factors determine the cost of the carton.

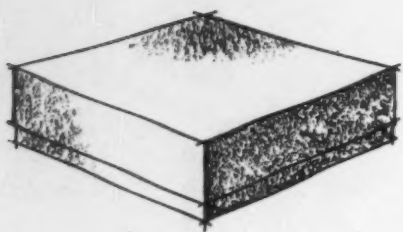


Boxboards, Price, Design Application

Boxboards range from the cheapest chip or newsboard to the expensive, tough, clay-coated materials. Newsboard is made from ground newspapers and on more expensive boxes is covered with a decorative paper. The clay-coated boxboards are finished in color and surfaced ready for printing. The use and price of the carton determine the grade of material used. Most cartons are machine-made. More expensive and more elaborate boxes are hand-made. Designs are frequently printed directly on the boxboard while in the flat. Decorative paper is applied after the box has been formed. It is strongly suggested that the inexperienced designer confer with the nearest boxmakers for advice when the question of hand or machine-made boxes is involved. Accept every opportunity to observe manufacturing processes.

Continued on page 29

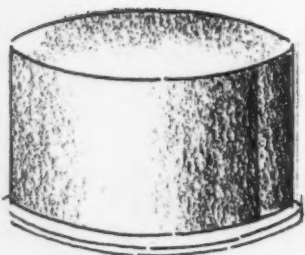
TYPES OF MACHINE-MADE AND HAND-MADE BOXES



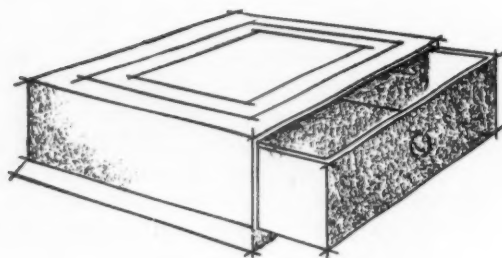
*Simple Machine-made Box
Telescope Cover*



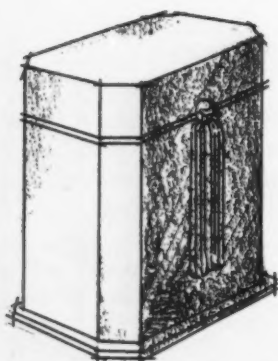
*Shoulder Style - Hinged Cover
Machine-Made*



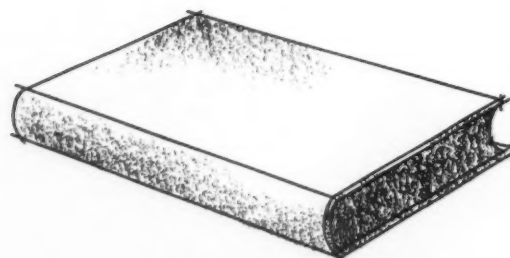
Round Telescope Top Machine-made



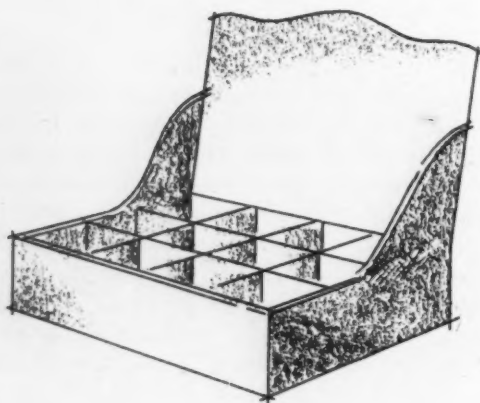
Cabinet Style Carton. Machine-made



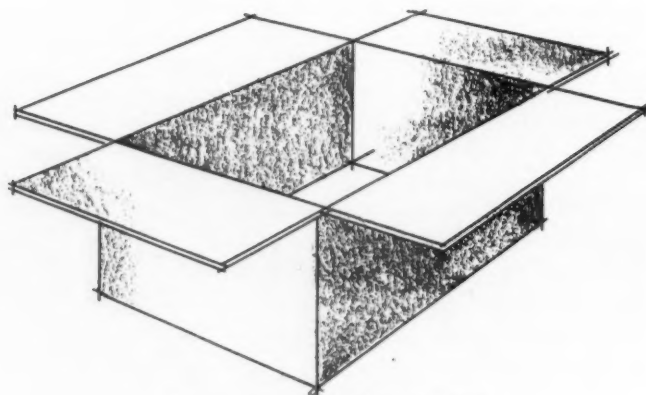
Hand-made Perfume Box



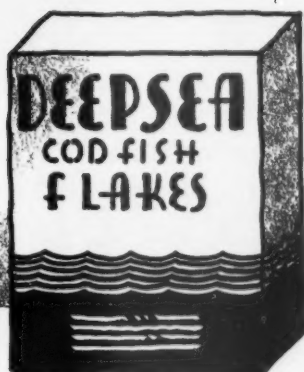
*Novel Book Box
Machine and Hand-made*



*Display Carton with Separators
Machine-made*



*Common Shipping Carton
Machine-made*



SOURCE



RAW MATERIAL



HOW HARVESTED



HOW USED



PICTURESQUE ASPECT



HOW PROCESSED

The Design Project

DESIGNING A CARTON FOR DEEPSEA CODFISH FLAKES

1. Actual size of box 4 x 5 inches
Copy, DEEPSEA CODFISH FLAKES
packed by Seacoast Fisheries
Gloucester, Mass.
Contents 16 oz. net.
2. On layout pad make a number of black and white thumb-nail sketches, 2 x 2½ inches, half actual size. See those above and note how ideas are derived from research chart.
3. Select three best black and white sketches and transpose into color, keeping in mind sea greens, deep blues, and coral red, appropriate hues.
4. Select best color sketch and carefully paint same on full-size carton.
5. A carton may be made from white bristol, laid out in one piece, scored, design applied, folded and glued. Or, a ready-made carton of similar size may be covered with white paper.



CLIENT SKETCH - ON CARTON -

Wm. Ziegler



**Be a Wise Owl—
participate in**

ART INSTRUCTION'S COMPETITION IN PENCIL SKETCHING

★ ★ ★ ★

BIG NEWS! We're off on a Sketch Competition! Here's how it all came about. We asked you for editorial suggestions. You kindly sent them. Many of you urged sketch competitions similar to those conducted for several years in "Guptill's Corner" in *Pencil Points*. Inasmuch as these proved highly successful we see no reason why we shouldn't grant your requests, so here we go! Pencil is apparently the medium most desired so pencil it shall be. As to subject matter, it seems best, in view of the variation in age and skill of you readers, not to limit it.

Read the program! Sharpen your pencils; test your paper! Then boldly try your luck and skill! Win one of the mammoth (?) prizes or coveted (we hope) mentions! Above all, have the fun that comes from pitting your ability against that of the other fellow. But remember, every contestant *must* observe the regulations or he'll be disqualified, no matter how excellent his work. And don't overlook the delivery date—drawings must reach us on or before December 15th, 1937.

PROGRAM

Your problem is to make an effective sketch, in GRAPHITE PENCIL ALONE (the regular so-called "lead pencil," black, not colored), of a subject of your own choosing. This sketch must be original (done from some actual "person, place or thing," or developed from your imagination or memory): it *must not* be copied from any other sketch or from a photograph. There is no restriction as to technic—your drawing may be in outline, fine line, broad line, mass shading, or in any combination of these.

Paper may be rough or smooth. It must measure *exactly* 11" x 14". There must be no mat or mount to extend the dimensions beyond this 11" x 14" restriction. If extremely thin paper is used it should be mounted to this size to permit easy handling. Unmounted tracing

paper is prohibited. Drawings that are sent rolled cannot be submitted to the judges.

Paper may be placed either horizontally or vertically. There should be a single sketch; *not* a group of sketches. This sketch may or may not fill the entire sheet. Margin lines are optional as are effects which are vignetted (allowed to fade at the edges). A lettered title is also optional.

Drawings with a tendency to smooch should be sprayed with fixatif.

A contestant may submit one or more sketches (but in no case more than five). No contestant is eligible for more than one prize.

Sketches shall be unsigned and shall bear no identifying marks, either front or back, other than a *nom de plume* or device, done at small scale on the *front*. Accompanying each drawing there must be a plain, opaque sealed envelope. This *must* bear on the outside the same *nom de plume* used on the sketch, and shall contain (legibly written, lettered or typed) the name and address of the contestant.

We would also deeply appreciate (but do not require) on this same paper a note showing the name and grade of the pencil or pencils used, and the name (if available) and surface of the drawing paper. These requested facts are for our own information only and will not be shown to the judges; consequently they can have no weight in the judgment; these envelopes *will not be opened* until after the awards are made.

DELIVERY Sketches must be forwarded prepaid, packed flat and fully protected against folding, to ART INSTRUCTION, Room 2115, 330 West 42nd Street, New York, in ample time to be delivered on or before December 15th, 1937. Sketches are sent strictly at owner's risk, but will be given every reasonable care while in the hands of ART INSTRUCTION.

JUDGMENT The sketches will be judged during the last half of December by the following jury:

Kenneth Reid, Editor of *Pencil Points*
Raymond P. Ensign, Secretary Nat.
Assn. for Art Education
William Heaslip, Illustrator

Immediately the drawings are judged, the winning contestants will be notified by mail. General announcement of the results will appear in the February issue, a copy of which will be sent to every contestant.

THE PRIZE DRAWINGS The report of the Jury will also be published in the February issue, as will some of the prize drawings. Other prize and mention drawings will be reproduced in issues immediately following. ART INSTRUCTION reserves the right to publish at its own discretion (or exhibit) not only these prize drawings but also any or all of the others. In connection with the publication or exhibition of any drawing the name of the artist will, of course, be attached to it or appear in connection with it, insuring him full credit. All drawings will be returned within a reasonable time, prepaid.

PRIZES We want participation in this competition to be based on actual desire to compete, rather than on the value of the prizes offered. Furthermore, we wish to discourage (though we do not feel it fair to prohibit) the participation of professional artists. Hence we are keeping the prizes modest and no cash prizes are offered. All prizes will be in the form of books, selected individually by winners. Books to a total value of sixty-five dollars will be given, as follows: First prize, \$25; Second prize, \$15; Third prize, \$10; three Fourth prizes, \$5.00 each. These books will be sent prepaid to the winning contestants as soon as selected by them. **MENTIONS** (honorary, and of no cash value) may also be awarded at the option of the Jury.



Pencil Sketch by Theodore Kautzky

This sketch is not reproduced with the thought of influencing the character of the work submitted in Art Instruction's competition, announced on the opposite page, but as an unusually fine example of pencil technic. It received first prize in a sketch competition conducted by "Guptill's Corner" in Pencil Points the results of which were published in that magazine in May, 1935.

BOOKS FOR PRIZES The prizes for Art Instruction's pencil competition will be books; any books in the amount of the award, which may be selected by the winner. The following list is printed merely as suggestion. Any other titles may be included.

Color in Advertising, by Joseph Binder, Studio Publications, \$5.00
Color in Sketching and Rendering, by Arthur L. Guptill, Reinhold, \$10.00
The Technique of Oil Painting, by Leonard Richmond, Pitman, \$5.00
Elementary Principles of Landscape Painting, by John F. Carlson, Bridgman, \$4.00
On Drawing and Painting Trees, by Adrian Hill, Pitman, \$4.50
The Technique of Water-Colour Painting, by Leonard Richmond, Pitman, \$6.00
Making a Water-Colour, by George Pearse Ennis, Studio Publications, \$4.50
Sketching as a Hobby, by Arthur L. Guptill, Harper, \$2.50
Perspective Projection, by Ernest Irving Freese, Reinhold, \$1.50
Sketching and Rendering in Pencil, by Arthur L. Guptill, Reinhold, \$5.00

Pencil Drawing, by Ernest W. Watson, Reinhold, \$1.00
Pen Drawing, by Arthur L. Guptill, Reinhold, \$1.00
Drawing with Pen and Ink, by Arthur L. Guptill, Reinhold, \$8.50
Making Prints, by Lankes, Seward, Watson and Ulen, Scholastic Bookshop, \$1.50
Making a Lithograph, by Stow Wengert, Studio Publications, \$3.50
The Art of Aquatint, by B. F. Morrow, Putnam, \$3.50
Metal Plate Lithography, by C. A. Seward, Reinhold, \$2.00
Creative Design, by Joseph Cummings Chase, Wiley, \$2.50
Layout in Advertising, by W. A. Dwiggins, Harper, \$4.00
Art Work—How Produced—How Reproduced, by John Petrino, Pitman, \$5.00

Students' Manual of Fashion Drawing, by Edith Young, Wiley, \$3.00
Elie Faure's History of Art, Translated by Walter Pach, 5 vols., Garden City Publishing Co., \$9.45 (\$1.98 each vol.)
Interior Decorating, by Duncan Miller, Studio Publications, \$3.50
Making Pottery, by Walter de Sager, Studio Publications, \$3.50
The Technique of Pastel Painting, by Leonard Richmond, Pitman, \$4.00
A Primer of Modern Art, by Sheldon Cheney, Liveright, \$5.00
Lettering of Today, Edited by C. G. Holme, Studio Publications, \$4.50
Linoleum Block Printing, by Ernest W. Watson, Milton Bradley, \$3.00
American Artists in Color Reproduction, American Federation of Arts, \$8.00
Constructive Anatomy, by George B. Bridgman, Bridgman, \$6.00
The Human Figure, by John H. Vanderpoel, Bridgman, \$2.50
New Ways in Photography, by Jacob Deschin, McGraw-Hill, \$2.75
Modern Art, by Thomas Craven, Simon & Schuster, \$3.75

ARTHUR'S ROUND TABLE

★ A MONTHLY DEPARTMENT CONDUCTED BY ARTHUR L. GUPTILL ★



STICK OUT YOUR TONGUE AT
OLD MAN FEAR

Every now and then I am brought to realize that half of the troubles of students—I am thinking of beginners in particular—are caused by inexcusable fear. They are unable to attain results which might be theirs, merely because they haven't the nerve to face, without trepidation, a sheet of white paper or a plain surface of canvas! And yet what could be more innocent? As my good friend Frederick J. Griffin, who has had an unusual amount of experience working with amateurs, puts it, "Old Man Fear seems to bother any beginner, regardless of age." Unfortunately Old Man Fear doesn't stop with beginners; many a pro has felt his stifling influence. Here is my best advice: next time he tries to sneak up to bother you, Tablers, ignore him or, if it's according to your mood, stick out your tongue at him!

It was Griffin, by the way, who made the comment on preserving back numbers—see inside of back cover for September. And as others have asked about binders for this purpose I have made some inquiries and find there are several types capable of holding either six or twelve numbers. A good binder of the necessary size, with imitation leather cover, name of magazine stamped on it, etc., would be in the neighborhood of \$1.50 or \$2.00. It would be practical, neat and durable. If you are interested, please say so; if enough want them I'll get definite prices.

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We have had some requests, by the way, for a question and answer department. May get to it some day. In the meanwhile this query comes from Beth Pike, Medicine Lodge, Kansas, and as we don't have the answer we have asked for permission to publish it here. If you can give Miss Pike the necessary information will you please address her direct or, if you prefer, write to ART INSTRUCTION, Arthur's Round Table, 330 West 42nd Street, N. Y. City.

"... I model and sell small figures authentically dressed in historic costumes and I would like to get some very small glass eyes to use in the finer figures. I also need small bisque or composition heads and hands for figures of less than 15 inches high. These would have to be moderate in price as I want to make some popular priced figures to wholesale. Do you know where I can get information about them?"



MY! SEE ALL THESE NICE LETTERS

Yessir, we do thank you, and mighty sincerely, too! You have all been most generous and helpful in replying to our requests for information on one thing and another. Our only regret is that we are so swamped with fine letters that we may not be able to give each the personal reply it so richly deserves. Many of you may have to accept, by way of substitution, your share of this printed "Thanks!"

I doubt if you realize how deeply we need and appreciate this help. It is not easy to sit at a desk here in New York and know *just* what you readers, scattered world-wide, require. We *think* we know what *most* of you want, for we've had many years of teaching and writing experience, with all the first-hand contacts which this involves, but your verification or correction is most valuable. So whenever you have something on your mind which you think might help us to make ART INSTRUCTION a better magazine, please shoot it in and feel sure of its welcome, whether it's for or "agin" us.

You realize, of course, that we can't at once get around to *all* the good things you are asking for, or which we had already planned, for 'twould take a mighty big volume every month to cover the field fully. But have patience. We are glad that on the whole you so well like what we are doing; eventually the time will come for many of these other fine features.

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I didn't mean to get started on these business matters—let's turn to something else. As an incident in lighter vein, did you hear of the artist who, sojourning in the mountains, ran short of pigments? It seems he sent his young son to the local general store to discover if by chance it carried any ochre. The clerk, questioned, shifted his quid (I believe that's what clerks in such places are supposed to do) and responded after this fashion. "Wal now sonny, if it's ochre you want I guess we kin fix yer up, fer we carry three kinds. There's the red ochre, sech as is used fer paintin' barns, and there's the yeller ochre—that's good fer barns, too. Then there's the tapioca; that's more used about the house. Which'll yer hev, and how much?"

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DRAW ME!

TRY FOR AN *Art Scholarship*

Copy this girl and send us your drawing — perhaps you'll win a COMPLETE FEDERAL COURSE FREE! This contest is for amateurs, so if you like to draw do not hesitate to enter.

Prizes for Five Best Drawings — FIVE COMPLETE ART COURSES FREE, including drawing outfits. (Value of each course, \$215.00.)

FREE! Each contestant whose drawing shows sufficient merit will receive a grading and advice as to whether he or she has, in our estimation, artistic talent worth developing.

Nowadays design and color play an important part in the sale of almost everything. Therefore the artist, who designs merchandise or illustrates advertising has become a real factor in modern industry. Machines can never displace him. Many Federal students, both men and girls who are now commercial designers or illustrators capable of earning \$1000 to \$5000 yearly have been trained by the Federal Course. Here's a splendid opportunity to test your talent. Read the rules and send your drawing to the address below.

RULES — This contest open only to amateurs, 16 years old or more. Professional commercial artists and Federal students are not eligible. 1. Make drawing of girl 6½ inches high, on paper 7 inches square. Draw only the girl, no lettering. 2. Use only pencil or pen. 3. We return no drawings. 4. Print your name, address, age, occupation on back of drawing. 5. All drawings must be received by November 30th, 1937. Prizes will be awarded for drawings best in proportion and neatness by Federal Schools Faculty.

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HOW TO MAKE MASKS *continued from page 21*
layer has been tamped down. This prevents stickiness in tamping.

If for any reason one is interrupted during the process of papering and has to leave the job for a while—even over night—a wet cloth wrapped around the form will keep the paper moist, ready for renewal of operations later.

After these three successive layers, each completely covering the form, smear over more paste to thoroughly impregnate the wet paper.

Drying

Set the mask in the sun to dry, or place on top of a radiator. When completely dry and hard, sandpaper to a smooth finish and trim around the base with a razor blade.

Pencil in the eyes and punch or cut out the nostrils.

Remove the wax from the mask. Trim edges and bind with gummed tape. If masks thus made are kept away from excessive heat they will last a long time with ordinary care.

Painting

Painting the mask is a study in itself and not much can be said to guide the student in this part of the work. He will have to learn by experience just what colors are most effective. His color treatment will depend upon the purpose for which his mask is to be used. If it be a portrait mask he naturally will try to approximate the color of his subject. Theatrical or grotesque masks can be more fanciful in color, with exaggerations intended to harmonize with the handling of the form.

Oil colors are best because they render the mask washable. The first coat may be pinkish, with colors ground in Japan. The interior should be painted, enameled or varnished to make it moisture proof.

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WOOD SCULPTURE *continued from page 8*

as a pest! Haste makes mistakes as well as waste! Remember, mistakes are taboo in carving. The small trial model in wood helps the beginner to avoid mistakes.

Those of you who have experienced form by modeling may find it easier to originate the form in that manner than by drawing; so by all means proceed that way, bearing in mind that the model made of soft material has to look hard and have other sculptural qualities heretofore defined. In order that the form may be hard in fact, it should be cast in plaster as soon as the shape is definite. As modeling is a *facile* medium you tend to overemphasize detail and be too hurried (I know as I had a modeling experience long before I learned to carve). You are always eager to be on your way to the full-sized carving! I would suggest that you copy the plaster model in wood, exact size, to get the "feel" of the material. Perhaps this will indicate a simpler form which you should make. Study sculptured form in original carvings, in museums and exhibitions.

To all beginners I say there are only two ways to learn how to carve form: by observing how others have done it and by experiencing the form yourself,

first in drawing or modeling, then in trial models. I want to stress the need of thorough preparation in a definite and interesting conception. In its unfoldment be patient. Try to have some fun making the drawings or modeled forms and be receptive to the voice of intuition, which suggests you do this and do that. If the concept of the form does not readily appear, do not be discouraged: remember that ideas, like children, have to be born.

Go on to another subject. Be working on a number of ideas—go back to the first occasionally. Don't be in any hurry. Presently one of them will "click." Maybe your first idea will "click." Make trial pieces of ideas that interest you. Build up a reserve of trial pieces, from which as time goes on, you select a subject that still interests you, for carving in final form.

Think of your work as a carver continuing to some extent the tradition of the old carvers who sculptured indiscriminately any resistant material—stone, bone, wood, etc.—that could not be melted and cast. Consider wood carving a preparation for stone carving as the sculptural objective of form is the same in each. The approach to each is the same; only the tools differ.

In his next installment Mr. Wheelock will discuss tools, woods and the making of trial pieces.

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BOOKJACKETS *continued from page 12*

which printing plates can be made. He needs some knowledge of the photo-mechanical processes.

In the first place he should know that every color area must either appear on the working drawing in solid black or be surrounded by black separation lines. He should be familiar with the Ben Day process. When Ben Day tints are intelligently used they extend the color range without the use of too many expensive plates: above all, they reduce the number of printings. Thus, in the jacket for "The Ring is Closed" there appear to be five colors, black, red, green, dark blue, and light blue. If the light blue of the mountains is examined under a magnifying glass it will be seen that this is not a solid color but is made up of tiny blue dots. Those blue dots are a part of the dark blue plate; they are produced by the Ben Day process.

The working drawing reproduced on page 14 was made 11 x 12 inches. It was accompanied by a tracing (laid over it) upon which the color areas were painted. This color over-lay was necessary for the engraver and it indicated the color scheme for the printer. The blue water-color wash on the working drawing served as a guide to the engraver in the proper placing of these colors.

Comparison of the working drawing with the jacket on page 15 shows that the plate-maker has put color on all areas covered with blue on the working drawing. Blue is the one color suitable for such use on working drawings, as it alone of all hues will not affect the engraver's photographic plate. The water which is in solid black could have been left white since it is surrounded by black mass and line—except where it meets the mountains. A thin black line could have indicated that separation. Note how the black has been kept free of the ships and figure.